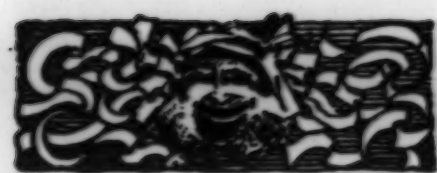


TWENTY-FOUR PAGES



THE NEW YORK



# DRAMATIC MIRROR

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PRICE TEN CENTS.



ELEANOR ROBSON.



THE MATINEE GIRL.



TO A GIRL CROWNED WITH POPPIES.

Thy scarlet blossoms speak of sleep,  
Sweet drowsiness and dreamings deep;  
But on thy lips a velvet shadow lies,  
Fallen from the languor of thy drooping eyes,  
That from all others slumberings take  
And bids them ever wake!

Atlantic City, famous for its Quakerish goodness, just now is offering an entertainment that would not be tolerated in the Coney Island concert halls, where the standard of morality is certainly not high.

It can best be described, or can most decently be described, as *The Passion Play*, presented in a series of moving pictures on a screen.

It is one of the vilest, vulgarest and most hideous caricatures of a subject that the most pronounced atheist regards with respect. It would be hissed from any New York stage, even the lowest.

Hired models, badly made up to represent the characters in *The Passion Play*, go through an awkward burlesque of the Crucifixion, the Resurrection, and other leading incidents of the Passion.

The audience jeers, laughs and enjoys the horrible spectacle, apparently as a burlesque, instead of leaving the place or making known their opinions of the outrageous performance.

The views are interlarded with vaudeville songs and dances and the usual programme of specialties offered in a continuous show. The pictures are a disgrace to a resort that has always been as remarkable for the order and cleanliness of its life as for the healthful qualities of its atmosphere. They certainly should be stopped.

Happiness, that will o' the wisp that we are all chasing so industriously, is entirely a comparative affair. If we could only get this idea thoroughly impressed upon our minds it would help us to bear things much more patiently than some of us do.

There is not one of life's ills that has not its compensation. When we get grouchy like children over our annoyances we are only inviting more trouble.

You think that you are a most wretched and ill-used person to-day, and to-morrow dawn and administers a rebuke in the shape of some actual trouble that makes the once despised yesterday seem rose-colored.

Thus in the early days of last week *The Matinee Girl* repined because she was not with some of her friends, departing for foreign shores or Summer joys in the country.

There is always something so entrancing about this getting away in June. To desert the fireside for the brookside seems the correct and proper thing to do. We give one look back over the old home and say: "Good-bye, old town, with your roaring elevated trains, your clanging cables and snorting compressed air catapaults. Farewell, ye janitors, elevator boys, milkmen, icemen, grocers and butchers, ye cooks and household cats and other sorrows of housekeeping; ye sordid commonplaces! For three months we shall be free from your thrall."

"We shall skip amid daisied fields and shall awaken with the twitter of birds in our ears; crickets and katydids shall sing our lullabys, jamine and honeysuckle shall twine about our doors, and we shall listen to the voice of Summertime!"

Sometimes this glad, blithesome feeling lasts two weeks after getting away. As a rule that is the limit. I've known it to vanish within twenty-four hours after its birth, with cotton-topped mattresses and a bad dinner as its executors.

But the going away is always alluringly fascinating. The *Matinee Girl*, after bidding good-bye to a last installment of friends departing for a Summer by the sea, felt blue and discontented.

Thoughts of the city's humid waves brought forebodings. Soon everybody would have left town but the iceman! What was the use of anything? Nothing.

And musing thus cheerfully on life and its conditions *The Matinee Girl* put on a pair of high-heeled shoes and an unhappy look and prepared to keep an engagement to attend the opening of a roof garden.

"Roof garden, indeed!" I said to myself (I always speak to myself when I am cross). "If there is anything needed to complete one's misery it is to visit a roof-garden and see some neat songs and dances and refined vaudeville! What a mistake life is anyhow!"

With these ennobling sentiments pervading my atmosphere I proceeded to step from the altitudinous scaffolds that the car companies offer as steps, although they are much more like jumping-off places.

A cobbie stone, a high heel and a turned ankle resulted in a sprain. Result—*The Matinee Girl* doomed to home life for days, with one foot suggesting elephantiasis, a strong odor of laudanum in the air, and plenty of time to think about the evils of high heels, the unyielding nature of cobbie stones, and

the necessity of looking before leaping from the step of a car.

I think there are a great many of us who would profit by the jar of a sprained ankle, bringing us to a more logical, calmer view of things than we take in rushing through life as we do in this automobile age.

When you begin to count the poppies in the wall paper, first up and then down, and as an interlude over and again across as a diversion, life is not half so feverish or important a thing as when you foster the feeling that Fate is unkind to you because you haven't a steam yacht or a stable of horses or anything like that.

With one foot done up in hot bandages and laden with orders not to move it, just as though it belonged to somebody else, life becomes quieter. The brain stops seething and begins to sizzle moderately. You forget all about your plan of writing the Great American Novel when you have a few days to spare, or other little things in that line that you intend to do when you have time, and you let go the trapeze and fall from among the stars of imagination to the dull earth of reality.

There must be some compensations in being a ghost without a body which can be sprained and hurt so that it acts as a chain and binds us in helpless slavery with all the world around us.

I should like to know how the Christian Scientists treat a sprained ankle? I believe their theory is that there is nothing at all the matter and that one should strike out and walk.

Now, the other doctors, on the contrary, bandage you like a broken-down race horse and make you keep your foot on a pillow as though it were a rare and priceless piece of porcelain.

I came near believing in Christian Science once until I heard that they refused to cure a man of dyspepsia unless he promised to give up eating a bottle of pickles a day. But I should really like to know how they go about curing a sprained foot, or a boil on the back of the neck, two equally unimaginative and solidly real afflictions.

What places the hospitals must be in June with the earth waking up loudly even in the town and the white beds with people whose illness has cowed them into the quieter life that knows no tumults, no strivings, no ambitions—just waiting, hoping, some for health and some for death!

A hard-working little woman that I know lives in a tenement house and has two children of her own who keep house for her when she goes out to work for them.

There is more humanity about tenements sometimes than people know, and the other day another woman in the house died, leaving a little girl, homeless, friendless, motherless.

So the mother took the new bird under her wing, a bird that ate fifteen ginger snaps the day after her bereavement and horrified her new family by asking politely for some "rum" or some "gin" before retiring, being of fixed intemperate habits on the subject of night-caps.

Then one day she was taken ill and carried off to a hospital, for she had diphtheria. And after a stay she was returned cured, with a greater budget of information as to her acquaintances and adventures in the hospital than most folks would gather in a trip to the Exposition.

First of all she had met a little boy, a lame boy, who was getting well from scarlet fever and whose father sent him letters every day, for fathers and mothers cannot visit the contagious hospitals.

Among the sick children in hospitals the social topic always is the date when one is to go out cured. The lame little boy said that his father's letters told him that he would come and take him away when he "shoveled the sunshine off the roof."

Then they used to play a great game, these two. At the table where the convalescent children eat they would agree to pick out the same things and try who could eat the most, a reprehensible but certainly exciting pastime.

But on the day when, strangely enough, the little girl and the boy were to be discharged as cured, and the boy's father came to take him home, the boy was dead in his crib, some weakness of the heart having set in with his recovery from scarlet fever.

And the other little one came back to her new found home to begin living again—a veritable child of the tenements.

THE IMPUDENT DEBUTANTE.  
(A Fable.)

An ambitious Girl who had just Come Out was invited to Adorn the Box Seat of a Coach with a Young Man who was Very Wealthy but who Didn't Know How to Drive Four Horses at Once. When the Leader attempted to Go Sideways, the Girl insisted on Telling the Young Man How her Brother drove, and Suggested that He take a Double Loop in the Reins. The Result was that the Wealthy Young Man was So Chagrined that he had a Hired Man Drive Home, while he Occupied the Back Seat with the Girl's Chaperon, who Was a Widow. They Acted Disgracefully and the Engagement was Announced Soon Afterward.

MORAL: Never give a Wealthy Young Man Points on anything He Doesn't Know How to Do.

The *Matinee Girl* has received the following charming communication from Cleveland, Ohio, and wishing to preserve it for future generations, repeats it:

DEAR GIRL: This may sound rather familiar, but I don't like your first name. *Matinee* is too long to write at the head of a letter, and as a general thing it ought not to be expected. I send this missive for the purpose of working off some verses which have been running in my head and bothering me. Hoping that you will receive them in the spirit in which they are given, I herewith present them:

The *Matinee Maid* is a wonderful maid,  
And a wonderful maid is she;  
She is good for a laugh and she's good for a tear—

Oh, she is the maiden for me.  
The *Matinee Maid* is a humorous maid,  
And a humorous maid is she;  
And she reveals in slang, but I don't give a hang,  
For she is the maiden for me.  
The *Matinee Maid* is a bachelor maid,  
And a bachelor maid is she;

She dotes on a chappy, is inclined to be scrappy,  
And she is the maiden for me.  
The *Matinee Maid* is a vituperous maid,  
A vituperous maid is she;  
And yet for a curl from the head of that girl,  
I'd travel thrice over the sea, ah me!  
I'd travel thrice over the sea!

I don't claim any particular merit for these verses. Privately, I think they are rather bad and they're written crooked. But plain honest sentiment ought to take precedence over high flown profligatism, even if couched in the 'dove eyed Phyllis, lily of the valley style,' so much admired—style of poetry. (Omit last line and repeat piano. That last line was a mistake.) You needn't bother writing me any poetry in reply to that. One such poem in a correspondence is enough.

Yes, quite enough, Eugene.  
THE MATINEE GIRL.  
—ELEANOR ROBSON.

In all the reports that have come to New York of the great provincial success of Arizona there has been no lack of praise of Eleanor Robson, who from Aug. 21 until the close of the season played the role of Bonita Canby. So generous, indeed, was the praise given to her by even the more conservative reviewers that players here are looking forward with interest to her New York debut, which will take place in the early Autumn, when Arizona is produced at the Herald Square Theatre. During the three seasons of Miss Robson's stage life she has played altogether in the West. She has gained no little fame there; she has had experience there in various roles, and legitimately she has earned the right to a hearing in a Broadway playhouse.

Miss Robson made her first professional appearance at the California Theatre, San Francisco, with the *Fraser* company, on Sept. 13, 1897. She essayed, upon that occasion, the role of Margery Knox in *Men and Women*. Shortly afterward she joined the Salisbury Stock company at the Davidson Theatre, in Milwaukee, where she played for a year uninterruptedly. Last Summer she was a member of the stock company at Elitch's Gardens, in Denver, Col., and it was immediately after the close of her engagement there that she joined the Arizona company at the Grand Opera House, Chicago. During her stock company experience Miss Robson was splendidly schooled in the popular drama of the day, and by playing many parts she found the true direction of her talents. Her best successes were made in sympathetic ingenue roles. Among the characters that she impersonated most worthily were Sue; Carey in *Alabama*; Bess Van Buren, in *The Charity Ball*; Meg, in *Lady Bountiful*; Hazel Kirke, Fanchon, Jane Eyre, Lavender, in *Sweet Lavender*; Kitty Ives, in *The Wife*; Louise, in *The Two Orphans*; Jennie, in *Shenandoah*, and Susan, in *Heid in the Evening*.

Personally Miss Robson is indeed well endowed for her work. A gentle, womanly face is hers, and there is expressed in it a wealth of sympathy. Her manner evidences the refinement of feeling that is hers; and she possesses the rare accomplishment of speaking distinctly, yet musically. To these graces and accomplishments, as well as to her position upon the American stage, Miss Robson is a rightful heiress, since all that has been written here in praise of her might with equal truth have been written of Madge Carr Cooke, her mother.

JULES MURRY'S ENTERPRISES.

Jules Murry has practically completed preparations for his next season's enterprises. Chief of them will be the revival of *The County Fair*, with Neil Burgess in his old part of Abigail Prue. Mr. Murry says that this will be the finest production the famous play ever has had. Everything about it will be new. The scenery is being painted by Seymour D. Parker. For the race scene, in which improved machinery will be used, Mr. Murry has purchased three thoroughbred horses, and they are now being trained at Mr. Burgess' country place, Atlantic Highlands, N. J., where the actor is spending the Summer. To support Mr. Burgess, Mr. Murry has engaged E. S. Metcalfe for Otis Tucker, his original role; Harry Burkhardt for Joel, H. G. Stafford for Tim, Herbert Chesley for Hammerhead; Blanche Rice for Taggs, and Sue Seymour for Sally. There will also be a large number of minor and extra people. The season of *The County Fair* will open at the Park Theatre, Boston, in September.

Mr. Murry will also send on the road two companies presenting the perennial Morrison's *Faust*. Errol Dunbar has been re-engaged for Mephisto with one company, and George S. Trimble for His Satanic Majesty in the other. Both companies will have new scenic equipment, on which Max Armbruster and Sons are at work. Lewis Morrison will not tour next season, as he desires a year of rest. The season following he will be seen in a new play on the order of *Faust*, a very elaborate production of which is promised.

ELLIS AND YALE.

Sidney R. Ellis, who is connected with Charles H. Yale in several enterprises, arrived in New York last Tuesday from San Francisco. He states that the season of *The Evil Eye*, which is now playing the Pacific coast, will continue until July 7, on which date it will end a tour of forty-eight weeks. This attraction will open again at the Auditorium, Philadelphia, on August 20, and there is every prospect of its repeating its good record there. Mr. Yale has also been most successful with his *Devil's Auction*, and he will open its nineteenth year in Philadelphia on August 13. "Mr. Yale and myself," said Mr. Ellis, "will next season exploit a new star in the person of Al H. Wilson, the German dialect comedian and singer. As the bookings for Mr. Wilson are of the most satisfactory character, we are not at all uncertain of his future. I have written for Mr. Wilson a dialect comedy entitled *The Watch on the Rhine*. It will be produced on an elaborate scale, with the best company obtainable. Mr. Wilson has composed the music to six new songs which I have written, and they promise to be tuneful and catchy. We will open Mr. Wilson's season early in September, near New York. Mr. Yale has secured quite a plant for work on our present attractions and the building of future productions, at 2109-11-13 Reminger Street, Philadelphia. It embraces studios, paint frames, warehouses and offices, and it will hereafter be our permanent address. Our New York address for the Summer will be 1440 Broadway."

THE WOODING OF MRS. VAN COTT.

A comedy written by John Ernest McCann, entitled *The Wooding of Mrs. Van Cott*, has been acquired by Edwin C. Jensen, and will be produced under his management early in the coming season. The play is in three acts, and the scenes are laid in New York and Long Island at the present time. A strong and comic character is that of Sir Shannon McThunder, whose nationality and spirit are fully illustrated in his name. The chief female character is that from which the play takes its title, a rich widow whose millions bring about her a swarm of suitors, among whom, of course, is the aggressive McThunder. Those who have read the play believe it will make a notable hit. Frank L. Bixby will manage Mr. Jensen's enterprises.

A BOER WAR PLAY.

J. K. Emmet and Lottie Gilson will star next season under the management of H. S. Taylor, in *The Outpost*, a comedy drama by W. S. Harkins and Edwin Barbour, the scenes of which are laid in South Africa during the present war. Mr. Emmet will play a young Boer officer and Miss Gilson an Irish girl. A company of fifteen and special scenery will be carried.

REFLECTIONS.



Jeanette Henry, whose portrait appears above, though still in her early twenties, had made a record in three countries as an able newspaper correspondent before the personal friendship and enthusiastic prophecies of Sarah Bernhardt and Madame Rejane caused her to adopt the stage as a profession. She studied in Paris, made her debut with Madame Rejane, and proved herself a versatile comedienne. Being an enthusiastic patriot, she returned to New York, where she has just finished a successful season in *Woman and Wine*, having made a pronounced hit in her character study of Vivette, the tipsy boulevardier.

A. L. Fanshawe has joined the Gormand and Ford company for the Summer and will be featured in *The Country Postmaster*. Alice Thompson has joined for Juveniles. The company is booked solid in Canada for the Summer.

Lucille Nunn will play Rosalind in an outdoor performance of *As You Like It* soon to be given by the City Guard of Hartford, Conn.

A little fire began upstairs in the New York Theatre building last Wednesday evening. A policeman extinguished it before much harm was done and there was no excitement.

The congregation of the Ninth Street Baptist Church, Cincinnati, Ohio, are worshipping in the Walnut Street Theatre in that city while alterations are being made in the church.

Grace Sherwood opened at Bridgeport, Conn., in Hello, Bill, on May 31, playing the leading part and receiving many compliments for her work. The company will make a short Summer tour.

Florence Gerald has returned from a visit at Wilson Cottage, Short Beach, Conn. Her sketch, *The Green-Eyed Monster*, will soon be produced in vaudeville by Anna Mortland.

Carlton Wells, spending the Summer in England, has received an offer from Julia Nelson for her forthcoming production of a Neil Gwynne play in London.

Miss Pilar-Morin will be seen next season in Camille, Frou-Frou, East Lynne, Carmen, and a new play not yet named. Her tour will be again under H. S. Taylor's management.

F. W. Lloyd, formerly manager for F. F. Proctor in Hartford, New Haven and this city, has leased the New Theatre at Oneonta, N. Y.

The list of theatres booked for by H. S. Taylor's Exchange has been considerably augmented of late. The Exchange now books for a circuit extending to the coast, via the Northern Pacific route. Business at the Exchange shows a decided increase over last season.

Jefferson de Angellis will make his next season's tour under the management of his son, Thomas De Angellis.

Lizzie Morgan will hereafter be known professionally as Elizabeth Morgan.

Della Stacey was awarded in Milwaukee last week a decree of absolute divorce separating her from her husband, Thomas H. Burchell.

A divorce was granted in this city on June 4 separating Mrs. Edward David Palfrey (Marie Murrell) from her husband, Edward David Palfrey.

Randolph Murray, writing from Paris, says that the *World's Fair* in Chicago cost much less to see than the French Exposition. He says "hold-ups" are the rule in Paris, and that when a visitor settles a bill the payee even keeps the change.

Gertrude Clark, late of Three Little Lambs, has gone to Pittsburg to fill engagements in the parks, where she has sung for two years past.

R. D. McLean and Odette Tyler are to support Madame Modjeska on her coming tour, and they are to be featured. Wagenhals and Kemper, who are to manage the tour, are preparing an elaborate production of *King John*, which is to be the feature of the repertoire. Mr. McLean will be seen in the title-role, and Miss Tyler as Prince Arthur. Modjeska, of course, playing Lady Constance. The arrangement with Mr. McLean and Miss Tyler is to cover a period of five years or longer, it being the intention of Wagenhals and Kemper to send them out as independent stars after the conclusion of the Modjeska tour. Wagenhals and Kemper have signed contracts with a well-known dramatist for a new play with which their new stars will inaugurate their tour the season after next.

In Edward Harrigan's revival of *Old Lavender*, next season, there will be introduced a number of new songs by Dave Graham. One will be called "The Recreation Pier."

It is possible that Liebler and Company will make a special production of *The Christian* at the Academy of Music next season, at the close of James O'Neill's engagement in Monte Cristo there.

W. S. Butterfield has closed a deal to star William Bonelli in the four-act melodrama, *An American Gentleman*, supported by Rose Stahl. Mr. Butterfield is also booking the tour of Hennessey Leroy in *Other People's Money*, and engaging the company for Hoyt's *A Tin Soldier* under Ford and Wensell's management.

The Summer Opera company at Dietrich's Garden, 110th Street and Broadway, in this city, are singing *The Mascot* this week.

The season of Pain's fireworks at Manhattan Beach will open on June 19. Prof. Fanciulli's band concerts at this resort will commence on June 16 for the Summer, and *A Runaway Girl* will reopen the seaside theatre on June 23.

Richard Lyle, Niva Sutterly, and Beatrice Jensen were boating on Culvert Lake, Branchville, N. J., on June 4, when the boat capsized. Mr. Lyle, with rare presence of mind, rescued the two ladies, who were in imminent danger of drowning.

Little Faust will be revived this Summer under the direction of William Parry. The season will probably open in Boston.

May Baker joined the Wilbur Opera company at Providence, R. I., last week. Frank David has been with this company for some time, adapting a number of songs and drilling new chorus people.

Edgar L. Davenport at Liberty for Summer and next season. Mirror office.



The members of the local lodge of Elks are making







Edgar to report at hourly for Saturday and  
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# TELEGRAPHIC NEWS

## CHICAGO.

### Close of the Regular Season—Too Cool for the Outdoor Places.

(Special to The Mirror.)

CHICAGO, June 11. With the closing of Powers' Theatre last Saturday night the regular theatrical season here may be said to have come to an end, and both Viola Allen, of the Christian, and Manager Harry Powers, of the theatre, put aside their armor with the consciousness of battles well fought and won. Miss Allen has gone East for a rest, until she is called upon to rehearse for her new play, in the Palace of the King, and Mr. Powers will take his family abroad for a vacation until he is obliged to return in the Fall to arrange for engagements of Mr. Jefferson, Miss Elliott and Mr. Goodwin, Mr. Crane, and other stars.

Excepting McVicker's, the leading theatres are now all "dark" until Fall, and the summer and roof gardens would be in clover if only the weather permitted, but when people are forced to don wraps at night, the out of door diversion is rather chilling. Even rag-time will not suffice. When our old friend, Bartley Campbell, wrote his immortal line, "Rags are royal raiment when worn for virtue's sake," he probably did not realize that rag-time would some day pay better than either.

The big Litt melodrama, Hearts are Trumps, is doing a phenomenal business at McVicker's, and the theatre is crowded at every performance. Amelia Bingham and May Buckley have withdrawn from the cast, but their parts are so well handled by their successors that the change is not noticeable. The fourth week of the run opened this evening.

The fifth performance of The Dairy Farm at the Great Northern took place this evening, and the women in the audience were presented with appropriate souvenirs. The indications are that the play will continue successfully for some time to come.

Young Mrs. Winthrop was revived at the Dearborn Theatre yesterday by the stock company, with Julia Stuart in the name part and Gardner Crane as Douglas Winthrop. It is the forty-first week of the regular stock season, and the last week, too, for on June 17 a summer company will play Frank Pixley and Gustav Luder's extravaganza, The Burgomaster, dealing with Peter Stuyvesant and other strange New Yorkers.

Speaking of New York reminds me that Julius Winmark left for that town Saturday and took with him another good story at the expense of Chicago, for in what is billed "as a first-class restaurant here, he called for 'brandy and soda' last Friday and they sent him a pony of Hennessy about upon a sea of 'white pop'."

Up at Hopkins this week the stock company has revived The Buckeye, a comedy-drama in which Carrie Lamont has the leading role.

C. Leslie Allen, Digby Bell, and Charlie Richman were callers at my down town court last week. Mr. Allen looks as young as he did twenty years ago, and, of course, rejoices in his accomplished daughter's success. Richman had left the golf links for one day, just to visit the races, and then he missed the last train for the track; he felt like making a complaint, and naturally gravitated to a justice court. And Digby, who was playing opposition to me in vaudeville, just across the alley at the Chicago Opera House, dropped in just to show that there was no ill feeling. He is thoroughly enjoying life and vaudeville.

Ada Deaves, Della Spacey, Louise Rosa, William Norris, Knox Wilson, and Jack Allison will have the principal parts in the summer production of The Burgomaster at the Dearborn, and a feature of the production will be the old-fashioned "transformation scene" at the end. You all remember it. The big line on the bills used to be, "Wait for the transformation scene," and if you did you saw the gauze curtains go up and the coryphees appear, seated in lilacs.

After a very successful week with a fine revival of Black Hussar, the Castle Square Opera company revived Ned Barrett, and it is announced that when The Maecius is given next week the role of Bettina will be in the hands of the versatile Cecilia Loftus, billed as Claude. She is a big favorite here, and is certain to boom the business.

Robert Drouet and his wife, who is a Chicago girl, left yesterday for New York city.

Powers' will reopen the week of Aug. 27 with Daniel Frohman's company in The Maneuvers of Jane, The Ambassadors, and Wheels Within Wheels.

Out here we all hope that Jake Rosenthal's production of In Bankruptcy will bring him better returns than Brown's in Town or Dear Old Charley.

George C. Warren, who has been press agent at McVicker's, has been promoted to assistant business-manager of the house.

The Bijou was the last of the outside theatres to close its doors for the summer. Saturday night a farewell performance of Hal Reid's Roanoke wound up the season.

Ben M. Giroux, manager of the Criterion Theatre for Lincoln J. Carter, has gone to New York for a well-earned rest. The house was open for forty-two consecutive weeks, breaking the record of the theatre. Manager Carter has a big winner for next season in his latest melodrama, The Eleventh Hour.

William Norris, who enacted Pinchas in The Children of the Ghetto, and who is here rehearsing for The Burgomaster at the Dearborn, will play the Court Jester with Viola Allen in The Palace of the King next season.

Dorothy Usher came here to join the Burgomaster company, but her voice gave out, and she was compelled to resign.

William Cullington, stage-manager of Hearts are Trumps, now at McVicker's, played fifty different parts in eight weeks in 1876, and believes this to be "the record." He never equaled the achievement of Ned Barrett, who played three parts in one play, in the third act of which two of the characters quarreled and the third one separated them.

From Carlsbad May Howard sends me a souvenir postal card of a Ghetto man, and writes: "This gentleman has a daughter who is stage struck. Can you use your influence on the Kohl-Castle circuit for early appearance? Money no object. Her name is Rosina Dubak. Good name for the soubrette album. Kind regards."

Jim Love writes me from Sydney, N. S. W., that Nance O'Neill is playing against the bubonic plague there with marked success. Charlie Canfield, of her company, returned on the steamer which brought Jim's letter and an excellent photograph of himself.

Miss Julia Kingsley, of this city, who is making a hit in vaudeville with her own company, has been spending a week or two at her home here. She is well booked for next season.

Since Frederic Remington has published his latest book, the dog catchers here are playfully referred to as "men with the bark on."

In the police court the other day one of Buffalo Bill's Hawaiian rough rider ladies came up, charged with assault, and she complained bitterly that her antagonist insisted upon fighting on the street instead of "coming to my room and fighting me like a lady." This Hawaiian, by the way, when I asked her business, said: "I am an actress." And that is just what will confront the directors of the new-old actors' home.

## BOSTON.

### The Son of Carleycroft Produced—Early Summer News and Notes.

(Special to The Mirror.)

BOSTON, June 11.

There was a genuine novelty to-night in the reopening of the Tremont with a stock company under the management of J. H. Gilmour and L. J.

Rodriguez. The play was The Son of Carleycroft, a romantic drama by Theodore Burr Sayre, which was splendidly given by the following cast:

Gabriel Carleycroft ..... J. H. Gilmour  
 Duke of Chesney ..... Frederick Truesdell  
 Sir Humphrey Berkeley ..... William Hackett  
 Sir Julian Grenville ..... Dodson Mitchell  
 Lordnet Weatherly ..... Gus Weinberg  
 Mistress Charity Hollister ..... Florence Rockwell  
 Tabitha ..... Annie M. Clarke  
 Lady Castlemaine ..... Lola Hawthorne  
 Lady Grenville ..... Annie Caverly

The central figures in the play are the two characters—father and son—doubled by J. H. Gilmour, who succeeds in taking the records made by James K. Hackett by his efforts as a lightning change artist in Rupert of Hentzau. In the prologue, Gabriel Carleycroft is eloping with Lady Grenville, the young and pretty wife of an old nobleman, who is fleeing in an encounter, while the young lover flees the country. Twenty-three years later he comes back as a noted highwayman, Jack Midnight, a drunkard and roisterer, but a fascinating fellow withal. There he finds young Grenville, whose resemblance to himself is so great that he recognizes that he is his own son. The young man is in love with young Mistress Hollister, whose father, without her knowledge, has married her to Sir Humphrey Berkeley. The latter meets Jack Midnight and hires him to put Sir Hillary out of the way before he knows the true relationship. As the result of killing the king's favorite nephew the young man has to fly for his life, but he cannot resist the temptation to return to see his sweetheart, and as a result he narrowly escapes capture through the aid of a secret passage which enables him to get away without compromising the good name of Mistress Hollister. Finally Sir Hillary kills his rival, and his father's self-sacrifice and death enables him to receive the pardon of the king.

Mr. Gilmour has rarely played with better effect than in this new play, which is stirring and well written. He carefully differentiates the two characters, and the contrast which follows is the greatest tribute to his versatility. His popularity with the Boston public was clearly shown by the opening attendance. Florence Rockwell has never done anything here so well as her Charity, and her daintiness and dramatic power made the character one of the features of the play. Annie M. Clarke had few opportunities, but she was admirable and received one of the roundest welcomes of the evening. Lola Hawthorne, a dramatic character, and scored a hit. Gus Weinberg was capital as Lordnet, and Frederick Truesdell and Dodson Mitchell did excellent work. Anne Caverly appeared only in the prologue, but so artistic and effective was her work that it made one of the hits of the play. The scenery and costumes were effective.

At the Castle Square The Village Postmaster had a presentation much better than it has ever known in Boston, and it made a hit. Special engagements have been made to strengthen the stock for this place, and with Eugene Canfield and George Richards, to be seen later in a revival of A Temperance Town, and Sadie Stringham, the New England atmosphere is perfectly gained. Lillian Lawrence, Maude Odell, and John T. Craven made hits.

At first it was announced that The Belle of New York would end its successful run at the Columbia and the house would remain dark until the production of Little Faust was ready, with Helen Bertram in the leading character, but so successfully is the piece going that there will be no interruption in its run for some time to come. Maud Williams, who has just closed her season with Jefferson de Angelis, has been visiting her family in Dorchester for a few days, but will soon go to Long Branch for an opera season, opening early in July.

La Petite Adelaide has returned from her wedding tour and is rehearsing with The Cadet Girl at the Columbia. The other principals of the production, which will first be seen at the Casino, are Virginia Earle, Christie MacDonald, Dan Daly, T. Q. Seabrooke, D. L. Don, W. P. Carleton, Toby Claude, George A. Schiller, Charles Danby, and Adele Farrington.

John J. McNally has gone to New York and will remain there for some time completing arrangements for the productions of his latest farces. His brother, Hugh P. McNally, is also developing as a playwright, and George W. Wilson announces that one of his most important productions for the coming season will be Robinson Crusoe, a burlesque that Mr. McNally has written.

A. H. Chamberlyn, manager of the Columbia, was surprised the other evening by the gift of a handsome gold watch and chain, the latter set with eight large diamonds, a present from his executive and house staffs.

Albert Geiger, the well-known real estate man, has returned from a long tour in Europe, but I have not noticed any inclination to rush into print with descriptions of the new music hall, which has been built on paper several times for him at the corner of Tremont street and Van Rensselaer place.

Frank J. Keenan made a flying visit to Boston on his way to Edgartown for the summer. He is to continue starring in the Sol Smith Russell plays throughout the West.

The Record had an exceedingly interesting story last week, telling how Katherine Shirley was persuaded to withdraw from her contest for the million left by the late John Stetson, the theatrical manager. She claimed to be the daughter of Kate Stokes-Stetson, the widow. The story reads like a romance, but is true and thrilling. The stories that have been connected with the Stetson case will make a fortune for somebody who turns them into a book.

Rumor had it last week that Jacob Litt was seeking to get the Boston, but there is not one chance in a thousand that Eugene Tompkins would care to dispose of that property.

A bill in equity was brought in the Superior Court last week by Samuel S. Shubert, of New York, against A. H. Chamberlyn, seeking a preliminary injunction to prevent the production of The Belle of New York at the Columbia, and also the appointment of a receiver to take possession of the property controlled by him at the theatre and the receipts at the box-office and from the sale of liquor. Mr. Shubert also asks for an accounting to determine what is due him under a contract by which he rented the costumes, properties and music for the piece, claiming that full order of notice returnable to-morrow to Mr. Chamberlyn to show cause why the application of Mr. Shubert should not be granted.

JAY BENTON.

## PHILADELPHIA.

### Two Theatres Close—Summer Vaudeville at the Walnut—Other Attractions.

(Special to The Mirror.)

PHILADELPHIA, June 11.

The Carl Herbert Stock Dramatic company, after two weeks at the Park Theatre, closed their season on Saturday. On the same day Forepaugh's Theatre closed in a blaze of glory. The house was crowded to bid adieu to the favorites of the stock company. Mr. and Mrs. George Fish (Miss Forepaugh) will summer at Cape May.

For the last week of the season at the Girard Avenue Theatre the Durban-Sherlock Stock company will present Quo Vadis, remaining on card for a second week, this being the first time that such an event has occurred in the history of the theatre.

Mam'selle 'Awkins closed a seven weeks' engagement at the Walnut Street Theatre, June 9. The house will reopen next Saturday afternoon. In the interval a liquid air plant will be installed for the summer. Paul N. Furman will be the manager, and vaudeville will be presented. The Hashins, of the Grand Opera House, are said to be interested in the venture.

The Standard Theatre, after reopening for a week with the Graham Buckville Society company, closed its doors June 9.

Keith's Theatre is crowded to the doors, and has a programme of meritorious and prominent

artists. The Great Lafayette heads the list, followed by Yorke and Adams, Howard and Bland, Herbert's dogs, the Four Emperors of Music, Carrington, Holland and Galpin, Everhardt, the Acme Comedy Trio, Flatow and Dunn, Edna Collins, Marsh and Sartella, Kelly and Davis, and the biograph.

Hashim's Grand Opera House reopened June 9 for the summer. The lobbies have been handsomely decorated with plants and furnished with divans and easy chairs. The programme this week is that announced in the last issue of The Mirror.

Henry Ludlam, the well-known Shakespearean actor, instructor of dramatic art and director of plays for amateur societies, is this evening presenting Othello at the Broad Street Theatre. He appears in the title-role, supported by Genevieve Warren as Desdemona, and aspirants for dramatic honors from his classes in the other roles.

Innes' Band opens at the Steel Pier, Atlantic City, June 30. Mr. Innes has engaged for his opera performances Frances Hopwood, a new lyric soprano, of Cincinnati. She is twenty years old with a voice of unusual range.

The various attractions at our parks remain the same as last week. Lincoln Park will open June 16 with twenty-five pianos as an orchestra, and the Ball Park June 30, with Gilmour's Band and vaudeville.

The steamer Republic will make her initial run to Cape May June 16, and run daily thereafter.

## WASHINGTON.

### Columbia Theatre Stock Makes A Hit—Minstrels at Glen Echo—Notes.

(Special to The Mirror.)

WASHINGTON, June 11.

The success of the William Morris Stock company at the Columbia Theatre, as this organization is now known, is unprecedented in Summer theatricals here. A Bachelor's Romance last week drew immense audiences. William Morris, as David Holmes, gave a delightful characterization, and Percy Hawwell, the new leading woman, captivated all by her exquisite work. To-night, The Girl I Left Behind Me is the offering, and is strongly played. William Morris appears in his familiar role of Lieutenant Hawkesworth, giving an intelligent and forceful portrayal. The part of Kate Kennion gave Olive Oliver her first opportunity, and she scored a success. General Kennion was well acted by Charles Stanley. Fred Thomson played Major Burleigh with intelligence and skill, and Little Edith Luckett was clever as Dick. The Lieutenant Parlow of Stephen Grattan was a well studied portrayal. James T. Galloway, specially engaged, was a capital McGlynn. Charles Lane pictured Scar Brow in a life-like manner, and the light comedy work of Willard Curtis, as Dr. Arthur Penwick, was pleasing. Percy Hawwell was a charming Lucy Hawkesworth. Margaret Mayo an engaging Wilbur's Ann, and Etta Hawkins a capable Fawn Afraid. Other commendable impersonations were those of Sergeant Dix by Roland Gibson, Private Jones by Charles R. Wiles, and Andy Jackson by Clifford Leigh. Catherine next week, with Percy Hawwell in the title-role.

Glen Echo changes its bill this week. The Battle of Manila giving place in the big amphitheatre to George Thatcher's Minstrels, which include, besides the inimitable George, Dan Waldron, Harry Osborne, J. J. Cusnetti, Niblo and Riley, Thompson and Greene, and the Orange Blossom Quartette. Haley's Military Concert Band appears in the musical patriotic spectacle, The Grouping of the Colors, assisted by the High School Military Cadets.

Joseph D. Daniels has been secured by Manager Gassenheimer, of the Lawrence Summer Garden, as business-manager and stage director. Last week's people at this resort included Zetto and Read, Burton and Anderson, May Golden, Charles Milliman, Wilton Hale, and the Carson Sisters.

Homor Lind, the baritone, has arrived home after a successful season with the Castle Square Opera company. Mr. Lind has been specially engaged for next season by Managers Gran and Savage as a member of the English Grand Opera company at the Metropolitan Opera House.

George W. Denham and James T. Galloway, with Morgan Sherwood, of the National, formally opened their club house, The Busy Bee, at Four-Mile Run last Tuesday. Harry E. and Walter Allen, of the Murray Hill Theatre, are expected during the week.

JOHN T. WARDE.

## BALTIMORE.

### Elks' Carnival a Winner—Vaudeville at the Parks—Gossip.

(Special to The Mirror.)

BALTIMORE, June 11.

The Elks' Exposition and Carnival is the only amusement attraction which the city now possesses. This will continue for another week, the week just ended having been in every way a great success. The amusement features are under the direction of Frank C. Bostock and comprise the famous Bostock Trained Wild Animal Show, Wombwell's British Menagerie, the Streets of Cairo, Bosco, the snake eater; Bonner, the educated horse, and the Crystal Maze. The Exposition will undoubtedly add many thousands dollars to the charity fund of Baltimore Lodge.

The vaudeville at Electric Park this week is participated in by the Todd Judge Family, O'Brien and Havel, the Jenny Eddy Trio, Madame Emmy, Newhouse and Ward, and others.

The Casino at River View Park opened this evening with comic opera as the attraction, the initial bill being Erminie.

The usual vaudeville performance is given at Hollywood Park, which is under the management of James L. Kernan.

Hattie Weems appeared in The Lady of Lyons for charity during the week.

James Young awarded the diplomas at the commencement of the Shaftesbury College of Expression, which took place at Ford's Grand Opera House on Tuesday evening last.

Carrie Wulferf will leave to-morrow to spend a month with Estella Dale on her farm in Kentucky. Miss Wulferf and Miss Dale are both members of Jacob Litt's Shenandoah company.

HAROLD RUTLEDGE.

## ST. LOUIS.

### Street Car Strike Plays Indefinite Engagement—At the Gardens—Personal Mention.

(Special to The Mirror.)

ST. LOUIS, June 11.

The street car strike goes merrily on without any prospect whatever of a settlement in the near future, and consequently no new Summer resorts have opened during the last week, and from present indications no more gardens will open soon.

The first week at Ehrig's Cave was a great success, both from an artistic as well as a pecuniary standpoint. There were large audiences at every performance, and the company was considered by all to be the best that has appeared at the Cave for many years. This week the Spencer Opera company is appearing in that ever popular opera, Martha, with the following cast: Martha, Grace Van Studdiford; Nancy, Gertrude Lodge; Plunkett, William Wade; Hinshaw; Lionel, Martin Pache; the Sheriff, George Shields; Lord Tristram, William Steiger; Mollie Pitt, Fanny Da Costa; Betsy Witt, Mamie Leslie; Grace Van Studdiford, in the title-role, scored a great hit. Mr. Hinshaw, one of the greatest favorites of the Castle Square opera season, showed his great versatility by his clever portrayal of the part of Plunkett. Next week, The Bohemian Girl.

The Suburban Garden continued to draw large crowds last week. Carroll Johnson, Billy Van, and Mr. and Mrs. Arthur Sidman won much favor by their clever work. Manager Gumpertz is offering a big bill this week. The minstrel first part includes Frank Dumont, Carroll Johnson, Fred Warren, J. W. Quinn, Frank Girard, Thomas

Humphrey, Lester Pike, Ben Cook, Al Blanchard, John P. Rodgers, and Sharp and Platt.

On account of his inability to open the Delmar Garden this week, Manager Gumpertz has kindly given a number of the Delmar company engagements at the Suburban. Ruth White is doing a character specialty. Amorita, a dancing turn. A burlesque, entitled 'Way Up East, is being offered by Edward Begley, Alexander Clark, Will H. Sloan, Edward Chapman, Sherman Wade, and John Holey.

Sam McKee, manager of the Boston Museum, was in St. Louis on business last week.

Frank Tate, manager of the Columbia, has returned from New York and Boston, where he attended the vaudeville meetings.

Sam Gumpertz informs me that he owns one-fourth interest in the new Delmar Garden, it having been previously stated that the proprietors were August Busch, George W. Raunhoff, and J. C. Jannopoulos.

Ethel Jackson, who was engaged as prima donna at the Delmar Garden, returned to New York Friday.

Camilla Crane, who had a very successful season with Kidnaped in New York, has returned home for the summer.

J. A. NORTON.

## CINCINNATI.

### Opera at Chester Park—Vaudeville at the Lagoon and Coney Island—The Zoo.

(Special to The Mirror.)

CINCINNATI, June 11.

Bartholomew's trained horses continue the attraction at Chester Park. The Chester Park Opera company will open its season June 24. The list of singers is headed by Adelaide Norwood, in the position that she has now held for several years.

The Ludlow Lagoon Theatre has a fine array of performers the current week. It includes Kilpatrick, the wonderful bicyclist, who has been re-engaged; the Sohlies, Clarice Vance, Dorothy Neville, Martinetti and Sutherland, and Adele Purvis Ourl.

The Zoo has been secured by numerous organizations for outings this season and the Summer gives promise of being very successful. At Coney Island last week hits were made by the four Lamothes, Stebleton and Chaney, the Wiachesters, and Mosh, the club juggler.

At the Red Bank Lake Park an entertainment was given yesterday by the Blue Troupe, Prof. Irwin, and Minnie Zuraille.

WILLIAM SAMPHON.

## F. C. ZEHRUNG IN TOWN.

F. C. Zehrung, manager of the Oliver and Funke theatres, Lincoln, Neb., arrived in this city on Saturday on his annual visit and will remain here for about two months. He is stopping at the Hotel Vendome. Speaking of the theatrical business in his part of the country, Mr. Zehrung was enthusiastic.

"The West was never in a more prosperous condition," said he. "Money is plentiful, the farmers have paid off their mortgages and other debts, and are now able to spend more for luxuries. At both my theatres in Lincoln, the past season has been the most successful in seven years. Good attractions all have played to very large business. For instance, Nat Goodwin's receipts for one performance were \$1,750, which broke Mr. Goodwin's one-night stand record. The coming season, I am confident, will be even better. Beginning January 1, the Legislature, will elect two United States Senators, will be in session in Lincoln for three months. This will bring many visitors to the city, and means much money for all our people, and the theatres, of course, will benefit largely. Both the Oliver and the Funke are already well booked for next season, the demand for bookings being the greatest I have ever known. The Presidential campaign does not hurt the theatres in the West as it does in the East, and consequently many companies will go directly West early in the season. At the Funke, which is a popular-price theatre, we are booking a better grade of attractions than heretofore, with fewer repertoire companies."

Mr. Zehrung is also President of the Amusement Syndicate, that controls a circuit of theatres, including the two Lincoln theatres, Topeka, Wichita, Leavenworth, and Lawrence, Kan.; Phenix and Jerome, Ariz.; Prescott, Ark.; Albuquerque, N. M.; L. M. Crawford is general manager of the circuit.

## THE DRAMATIC MIRROR DATE BOOK.

The Dramatic Mirror Date Book for seasons 1900-1901 and 1901-1902 has just been published. This is the sixth annual edition of this useful book. Each year the increasing demand for The Mirror Date Book attests in the most practical way the value that it has for members of the theatrical profession. The new issue is in many respects the most complete and valuable yet offered. In addition to the usual calendared schedules of dates until June, 1902, there are percentage tables, a record of the population of the chief cities, lists of holidays and pages for addresses, memoranda, etc. The particular value of The Mirror Date Book lies in its being equally adaptable for the use of actor, local or traveling manager, treasurer or agent. It is handsomely bound in black leather and stamped in gold. The price of the Date Book as heretofore is 25 cents; by mail, 28 cents. Orders should be addressed Date Book Department, THE DRAMATIC MIRROR.

## FAIRS AND CARNIVALS.

The Elks' Street Fair and Merchants' Carnival at Olean, N. Y. will be formally opened on June 12. Carpenters, painters and other mechanics have been at work for the last two weeks building fronts, arches and other structures. The Elks Lodge is, perhaps, the most active and influential of the fraternal orders in the city. It has succeeded in bringing all the business interests of the community to its aid in getting up the carnival and awakening enthusiasm in its behalf. The entertainment to be presented is said to be the largest of its kind on the road. It was booked by the Pan-Continental Amusement Company, of Olean. The directorate of this company is composed of John L. Febr, president; William Sewell, vice-president and treasurer; James A. Diffebaugh, secretary, and Henry R. Marks, general director. Mr. Febr was connected with Barnum and Bailey's Forepaugh's Circuses for about fifteen years. Mr. Diffebaugh has been prominent in educational and political circles in Maryland for a long period.

A carnival for the benefit of the Third Brigade Band, of Pottsville, Pa., will be held in that city week of June 18. The entertainment will be provided by the Canton Carnival Company.

The Elks' Carnival and Street Fair at Dallas, Tex., week of May 28, was a pecuniary and popular success. Among the vaudeville people that appeared were Baby Lund, the Le Page Sisters, and Vinita.

A Street Fair and Carnival will be held at Ashland, Ky., week of July 2. Bryan and Watson, managers of the Ashland, are in charge of the arrangements.

The Webster City, Iowa, Amusement Company will give a carnival at that place Aug. 14-17.

## MUSIC NOTES.

Lillian Blauvelt will be the prima donna at the Worcester Musical Festival in September.

Alma Webster Powell has announced that her career as a concert singer will end in December, when she will appear before the Car of Russia. She means to take up the practice of law in this city.

Rudolph Aronson and Edouard Strauss have arranged for the establishment of an American rag-garden in Vienna with orchestral concerts as the attractions.

The Kaltenborn Orchestra have renewed at the St. Nicholas Garden the success of their concerts last Summer.

Edgar L. Davenport at Liberty. Care Mirror.







# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR

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## THE RIGHT TO CRITICISE.

THE manager of a theatre at Lowell, Mass., in 1897 brought a suit against a newspaper in Boston to recover alleged damages in the sum of \$15,000 for reflections upon the conduct of his house. The newspaper is reported to have accused the manager of discriminating against persons of a certain nationality, to have declared that the policy of the theatre "would do credit to a Salem street pawn shop," and to have stated that the costumes worn in some of the plays represented were indecent. The Supreme Court of Massachusetts has decided the case in favor of the defendant newspaper, holding that "the criticism was but legitimate newspaper comment on a matter of public interest." The case had two trials by jury, and passed all the many stages necessary to secure an ultimate decision.

A lawsuit in such circumstances is by no means certain of decision in an expected way, owing to the many influences that determine cases in the courts. Even where the statute is explicit a decision may be affected by peculiar facts in a case, or even by the temper of the judge or judges; for learned and presumably fair judges differ often, as may be seen in dissenting opinions. But the tendency of the courts is to uphold the freedom of the press, and there must have been truth on the side of the newspaper in this Massachusetts case, else after its long litigation the case would not have been decided as it was decided. It is safe to assume that the management of the theatre in question called for criticism, and the court, recognizing both the duty of a newspaper and the obligations of a theatre manager, dealt out justice in the case.

There is a lesson in this controversy for many managers that imagine that their business is a "private business," and that contend that they have the same latitude, and are as free to do as they please, as persons engaged in commercial pursuits pure and simple. The theatre manager, whoever he may be and wherever he may be located, is answerable in many ways to the public whose patronage gives him a living or enables him to acquire wealth. The newspaper stands between the public and the theatre, as it stands between the public and other institutions, and must have freedom to criticise whenever criticism of

management is pertinent. The Massachusetts court has in so many words enunciated this principle of public policy, and as a rule it will be found that courts everywhere, unless they are trammelled and partial, will continue to enunciate it.

## ART, CRAFT, OR TRADE?

AN address delivered by Sir HENRY IRVING before the students of the University of Chicago during that actor's engagement in that city has inspired interesting comments in various newspapers. The subject of the famous actor's address was "Acting as an Art." It is in acting, he held, that the intelligent and perceptive faculties of the artist become a factor, and the actor must experience original sensations and project them, as do the poet and the painter.

In answer to the theory that the actor is a mimic, IRVING declared that all art is mimetic. "The function of art," said he, "is to do, not to create. What is it in the works of genius that fills the heart with awe and beauty? Whether we look upon the masterpieces of RAPHAEL or GAINSBOROUGH, or upon that fretted architecture which MICHAEL ANGELO piled up in the dome of St. Peter's, whether we listen to the sad strains of MOZART or to the witchery of MENDELSSOHN, or to the tempestuous chords of WAGNER—it is strangely felt. It is because their great archetypes exist. The architect drew his inspiration from the aisles of the dreaming forest, or from the rolling clouds of the sunset. Every note in music may be heard in the night winds, the swaying of the corn or the roaring waters. He who produces these that others may feel the thrills which he has felt is the artist." As to the ephemerality of the actor's art, IRVING held that ephemerality touched other phases of art, and that the fact that a work was not immortal did not preclude it from artistic classification. One of IRVING's illustrations to prove his contention was peculiarly apposite:

HOGARTH painted a picture of DAVID GARRICK at a moment of his life and in such a way that all who ever saw him recognized the prototype of a certain historical character. No one denies that this is a work of art. Now, SHAKESPEARE wrote a play in which Richard III is a character. Can any one deny that this is a work of art? GARRICK in his playing appeared on the stage in such wise that those who saw him knew that the man before them was the man GARRICK, while at the same time he seemed by many signs and in many ways to be the image, copy, what you will, of SHAKESPEARE's Richard III. GARRICK's work in producing this impression was, we are to be told, not a work of art. Why it was not so I leave those to say who assert that acting is not an art. Truly the actor's work embraces all arts. He must have the gift of sympathy and the imagery of the poet; in his forms, poses and appearance upon the stage he must have the gift of the painter; the tones of his voice must have all the flexibility and modulation of the singer. Acting may be evanescent, but it can and will live to add to the sum of human knowledge and exist as a great memory.

Several learned and dogmatic writers on the press have taken exception to IRVING's declaration that acting is an art, while several other writers as learned, though less dogmatic, have indorsed the actor's contention. Those who do not indorse the actor's contention that acting is an art have recourse to the narrow definition that would include only among artists the poet, the painter and the sculptor.

What IRVING meant, of course, was that true acting—the acting that creates an illusion—is a work of art. This naturally does not accord with the ideas of art formed in narrow minds, but it breathes the philosophy of truth. No person of judgment will contend that all actors are artists. Nor will any person of judgment contend that a painter, a sculptor, or a poet whose works are mediocre are an artist, although such mediocre workmen would be classed as artists by persons that contend that a great actor is not an artist. Art can have no such narrow construction as is sought to be placed upon it by the persons that deny that a great actor is an artist. Art is but a part of that philosophy of the beautiful or the poetically effective that is broadly called the esthetic. "The skillful and systematic arrangement or adoption of means for the attainment of some desired end" is a proper definition of art, and it is a good definition of the general art of the stage. A great painter— unquestionably an artist—may limn a historic or a romantic personage so skillfully as to excite wonder and admiration; but that wonder and admiration find no such enthusiastic expression, even from the expert observer, as does the artistic portrayal of a great historical or romantic character by a great actor. And why should the actor not be an artist if the painter is an artist? Any skill in accomplishing an esthetic purpose, involving as it does the practical application of great specific knowledge and employing as it must the force of natural ability, is an art. Thus acting of the right sort is artistic, and the right sort of an actor is an artist.

## THE THEATRICAL TRUST.

## The Trust Not Necessarily Final.

Chicago Record, May 24.

Nixon and Zimmerman, the Philadelphia theatrical managers, who are among the oldest and wealthiest in the country, aimed a blow at the theatrical syndicate that came near shattering what is the most formidable combination of amusement capital in the world. The syndicate has been saved for the time being because Al Hayman, its president and dictator, surrendered every point in dispute and then hurried aboard the first vessel at New York sailing for Europe. In the meantime Samuel F. Nixon, who came to Chicago day before yesterday for the purpose of leasing or building a theatre to compete with the syndicate's pet enterprise, the new Illinois Theatre, has passed to await developments.

There is no doubt that Mr. Nixon came to Chicago with the intention of obtaining a theatre here. A few weeks ago, when the disagreement in the syndicate, or trust, first became odious to him, he bought outright the Alvin Theatre in Pittsburgh, the first step toward independence. On his way to Chicago Mr. Nixon stopped off at Cleveland and began negotiations for the purchase of a prominent site upon which to erect a new theatre. Arriving here, he immediately conferred with John C. McCord, president of the Columbia Theatre Company, with a view to having that house rebuilt for him. His manifest purpose was to get theatres in Chicago and Cleveland, thus adding two important links to the chain of houses he now controls in Pittsburgh, Philadelphia, Baltimore, and Washington.

Mr. Nixon's negotiations for the Columbia Theatre property were interrupted yesterday by a telegram from New York, which informed him that Mr. Hayman had surrendered unconditionally and then sailed for Europe. According to a press report given out by him before he started, the disruption of the theatrical syndicate that had been imminent had been averted, and a new agreement had been signed by which the organization would continue intact for five years after the conclusion of the next season. A part of this agreement is that Al Hayman, Charles Frohman, and Kline and Erlanger will buy out an interest in all of the theatres of Nixon and Zimmerman, or, in other words, the several theatres controlled by the syndicate will not be held by the members separately, but will be pooled.

It was Al Hayman who said eight weeks ago that the theatrical syndicate would be reorganized at the termination of the present contracts a year from next September, and that Nixon and Zimmerman would be left out of it.

About this time a representative of the Philadelphia firm appeared in Chicago and began quietly to negotiate for the rebuilding of the Columbia Theatre, then only recently destroyed by fire. The prevailing labor trouble put out of mind all thought of promptly rebuilding, and so there was no haste in the negotiations. Besides, there was need of additional ground, either on the east or west side of the old site, in case the theatre was to be rebuilt in compliance with city ordinances regulating escapes and exits. These problems were all near solution yesterday. Hetty Green was willing to consider offers regarding the Howland block, and the Kline estate, on the other side, was in an approachable humor, so that there was likely to be an immediate decision and a new theatre built before snow flew. Then negotiations with Mr. Nixon stopped.

But the truce in the theatrical war is not necessarily final. There are elements of discord there still, and one of these, it is said, is Erlanger, of the firm of Kline and Erlanger. It is still possible that Nixon and Zimmerman may become Chicago managers, for they think well of the old Columbia site as a place for a profitable theatre. There may be some delay in rebuilding, but there is no doubt that sooner or later there will be a new Columbia.

## Its Spirit is Damaging.

Syracuse Standard, May 26.

A few weeks ago the theatrical syndicate was on the verge of disruption. There were signs of a disinclination on the part of certain members of the trust to share the control of their individual holdings in the theatre with the concern. Reflection has convinced the parties to the organization that more money is to be made by working harmoniously, and an agreement has just been reached by which the syndicate will continue to operate for five years longer.

Under the new management the number of first-class theatres in control of the trust will be increased and its power to dictate the character of the attractions will be enlarged. The power of the trust is shown by the submission of all but one of the prominent American stars, who has sturdily held out against the exactions of the trust and has been compelled to play in many second-rate theatres in consequence of her defiance. Her fortunes have not suffered as a result of her independent attitude, for whatever theatre she may play in becomes for the time the most fashionable and best patronized in the town.

Admitting that the trust may benefit members of the dramatic profession in some ways, by giving steady employment to many actors and by simplifying difficulties of booking attractions, yet its speculative and purely commercial spirit is damaging to the best interests of the stage and to the progress of dramatic art. One of the most influential of its members is most responsible for offering to respectable theatre-goers the flimsy French farces and the silly dramas that have brought reproach upon theatrical management in recent years.

Will the greater power of the syndicate be used for the sake of making money off vicious productions, to do more harm in the future than it has in the past?

## BOOKS REVIEWED.

"A STUDY IN THE WARWICKSHIRE DIALECT," by Appleton Morgan, A.M., LL.D. Being No. 10 of the Publications of the Shakespeare Society of New York.

This is the fourth edition of this work, revised and augmented. It is largely a glossary of the Warwickshire vocabulary, upon which is based an argument that Shakespeare, himself a native of Warwickshire, could not have written "Venus and Adonis." The author arrives at his conclusion—if really he does arrive at a conclusion, a fact somewhat difficult to settle upon by one that peruses the book—mainly on the showing that there is an absence of Warwickshire dialect in the poem that is the subject of the argument. This ought to strike a philosophical mind as a lame theory. One might as well question the authorship of other English works that in their language show no trace of the native localities of their writers. Much stress is laid in the work on the practically useless character of the primary schools in rural England at the time of the youth of Shakespeare, who by inference was directly several times referred to by the author as a "peasant," and the ancient theory that Shakespeare, having had no other educational advantage than that offered by one of these schools, must have lacked education, is dwelt upon. The plain fact that Shakespeare from the first unquestionably was superior to any school, as other types of genius have been, is ignored. There are many persons living to-day that have enjoyed all the advantages of modern educational methods—persons, too, that parade suffixes to their names, bestowed by high educational institutions, that cannot write the English language, even for comparatively commonplace purposes, as that language should be written. Literature itself bears too many tokens of the possibilities of genius, independent of formal education, to make tenable the theory that it is necessary to be graduated from any school in order to use a language effectively. What Doctor Morgan himself shows of the schools of Shakespeare's day is interesting, but he does not even suggest the fact that even the higher institutions of learning at the time were comparatively crude. Their methods and results were held in contempt by such a man as Bacon, who, although he studied in a university, profited little from what the university could give to him, and to all

practical effect educated himself, as Shakespeare did, and as many other men that have distinguished themselves since the day of Shakespeare have done. "A Study in the Warwickshire Dialect" is valuable chiefly as a study in the Warwickshire dialect.

"PHILIP WINWOOD," by Robert Nelson Stephens.

Boston: L. C. Page and Company.

Mr. Stephens has catered to the prevalent demand for romantic semi-historical fiction of the past century in his latest novel, "Philip Winwood." The story parallels those very successful books, "Janice Meredith" and "Richard Carvel," in being laid during the American Revolution, but history is touched upon more lightly than in either of those works. In fact, the Revolution is merely a setting for the history of Philip Winwood, while Janice Meredith is a history of the Revolution with a thread of fiction woven through it. Mr. Stephens passes over the well-known story of the War of Independence very briefly, and thus the fictional part of his tale predominates. The scenes are laid mostly in New York, and the period covered is that from 1763 to 1786. The story is told in the first person, the narrator being Lieutenant Herbert Russell, of the English army, Winwood's enemy in war, but his friend through life. The reader learns first of Winwood's coming to New York from Philadelphia, poor and an orphan, how he is taken in by Mr. Farlingfield, a wealthy man, who gives him a position in his office. The boy proves bright and rises rapidly. He is the friend of all, save Mr. Farlingfield's scapegrace son, Ned. As he grows older Winwood comes to love Margaret Farlingfield, the merchant's daughter, who is courted by all the beaux of the town. Russell, too, loves her, but she accepts Winwood, and so strong is the friendship between the two men that it is not strained. Margaret, beautiful and flattered, wishes to go to London to shine in the gay society there, and Philip has promised to take her. But at this time comes the revolt of the colonies against the mother country. Philip espouses the cause of the colonists and enlist, and this action ends his married happiness. Margaret sides with the English, and the loss of the trip to London is a severe blow to her vanity. She has a quarrel with Philip, who is forced to go to the war with scarce a word of farewell from his wife. New York is occupied by the British, and it is three years before Philip sees Margaret again. In that time he has won much distinction by his gallant conduct and has risen to a captaincy.

Meanwhile Margaret, apparently forgetful of her husband, receives the admiration of the British officers, and shows much favor to one, Captain Falconer, so much, indeed, that general comment is caused by her partiality to him. She plans with him to capture General Washington, then in winter quarters at Morristown. Russell and Tom Farlingfield, Margaret's younger brother, are made parties to the plot, and the abductors are to be guided through the American lines by Ned Farlingfield, who, though in the Continental Army, is a British spy. On the very night that an attempt is made, Winwood arrives at the Farlingfield house, having entered the city at great peril. Then ensues the best scene in the book. Philip, deeply affected by Margaret's coldness, learns of Falconer, and accuses her of loving him. Accidentally she lets slip the fact of the plot, and Winwood resolves to thwart it. Margaret tries in vain to detain him, and even calls for soldiers after her pleadings have proved futile. But Philip escapes by a window, leaving his wife in despair at loving him, for despite her cruelty she loved him still.

Winwood is able to defeat the conspirators, who barely escape with their lives. Ned returns to New York soon after and the story is revealed to Mr. Farlingfield, whose sympathies are with the colonists. He believes that Margaret loves Falconer, and turns her from the house. Ned persuades her to go to London with him, hoping that her beauty will ensnare some rich lord. But Ned's character is such that gentlemen will not associate with him, and he and Margaret are soon in sore straits. The unfortunate girl finally escapes from her brother's brutality through the aid of no less a personage than Richard Brinsley Sheridan. After the war Philip goes to London in search of his wife, who has become an actress. She is haunted by Falconer, whom Philip kills in a duel, and then, after years of parting, husband and wife are reunited.

Mr. Stephens writes vigorously and tersely, his forte being action rather than description. He knows old New York well, and gives an excellent picture of the life in this city at the time when war made kinsmen foes. The book breathes action from beginning to end, there being a mass of incidents not mentioned in the outline above. Some of the scenes are strikingly dramatic, and it will not be surprising if, in the current rage for plays made from books, the story is adapted for the stage. The line from Bayard Taylor, "the bravest are the tenderest," is taken by Mr. Stephens as a text, and aptly describes Winwood, a character that the author has drawn admirably. To Winwood all the reader's sympathy goes, for to Margaret, the wilful and frivolous, one's heart does not go out. The dialogue is brisk throughout and well in the manner of the period. The story is developed clearly and logically, and, in short, the book is fully up to the standard of most light fiction of the day.

The book is printed in large plain type and prettily bound. The illustrations, by E. W. D. Hamilton, are fair.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses published. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

G. M. L. Providence: Consult the advertising columns of THE MIRROR for addresses of dramatic schools.

J. C. B.: Agnes Huntington first appeared on the English stage at the Prince of Wales's Theatre, London, on Jan. 12, 1889, in Paul Jones.

A. G.: "The Last Days of Pompeii" and "The Count of Monte Cristo" have been dramatized, the latter many times.

READER, Milwaukee: Sol Smith Russell presented The Taming of the Shrew during the season of 1897-'98.

A. D. Chicago: Judge W. E. Horton, Mount Clemens, Mich., can supply information concerning that popular resort.

T. W., Boston: Daniel Bandmann is living on a ranch near Missoula, Mont. He has appeared in that city in several special performances during the past few years, being supported by amateur players.

R. H., Denver, Col.: Thomas Hardy dramatized "The Three Wayfarers," a story published in his "Wessex Tales." The play was produced at Terry's Theatre, London, June 3, 1893.

M., New York: 1. Stuart Robson appeared as Tony Lumpkin in She Stoops to Conquer at the Fifth Avenue Theatre, this city, on May 1, 1893. 2. THE MIRROR has record of nearly every original cast in this and other American cities.

READER, New York city: Caste was originally produced in London in the Spring of 1867. It was seen in this country in the Autumn of the same year at the old Broadway Theatre, New York. The cast on this occasion was as follows: George D'Alroy, William J. Florence; Captain Hawtree, Owen Marlowe; Eccles, William Davidson; Sam Gertridge, Edward Lamb; Esther Eccles, Mrs. Chaffran; Polly Eccles, Mrs. W. J. Florence; Marquise de Saint Maur, Mrs. G. H. Gilbert.

BASSO, Los Angeles, Cal.: John Barnett, the English composer, was born in 1802 and died in 1890. His composition, The Mountain Sylph, was the first English opera, strictly speaking, ever written. It was produced in 1834, and was popular for many years thereafter. 2. Sir Julius Benedict's opera, The Lily of Killarney, was founded upon Boucicault's drama, The Colleen Bawn, and was first produced in 1862. 3. The libretto of Arthur Goring Thomas's opera, Esmeralda, was taken from Victor Hugo's "Notre Dame." It was produced at Covent Garden in 1890.



## THE USHER.



Last week J. E. Dodson sailed for England on the *Megantic* from Montreal. He will spend his holiday in London and return to New York late in July.

Mr. Dodson has not renewed his contract with the manager of the Empire Theatre. If he finds suitable one-act plays he will accept an offer to play for a season in vaudeville; if not, he will probably remain in New York next season and take special engagements.

During his several years' sojourn in this country Mr. Dodson has reached an unrivalled place among character actors. Although he has been cast for a great variety of parts he has yet to make his first failure. That is a record as rare as it is enviable.

In an interview cabled from London Charles Frohman catalogues the material that he has secured for the edification of the American public next season.

He says that Louis Parker is adapting *L'Aiglon*, and that "new plays are being written for me" by Henry Esmond, Haddon Chambers, and Jerome K. Jerome. "I am also getting several novels dramatized, owing to the dearth of original plays in Paris, London, and America."

There has always been a "dearth of original plays" on this side of the ocean, according to Frohman, although some other managers and a number of actors who have no dearth of original judgment and intelligence have found ample material in comparative abundance.

A play famine in Paris and London would soon destroy Frohman's scheme of traffic in second-hand foreign wares and bring him face to face with the disagreeable and disconcerting necessity of choosing plays at home on their merits.

Here is an interesting paragraph from the New York correspondence of the Philadelphia *Ledger*:

As President of the Society for the Prevention of Cruelty to Children Elbridge T. Gerry has extensive dealings with the city magistrates, and to-day he entertained them on his yacht *Electra*.

Persons with whose affairs Mr. Gerry occasionally interferes also have extensive dealings with the city magistrates; but they are not, as a rule, of the class that are able to indulge those worthies in the pleasures of a yachting junket.

Arthur Hornblow, formerly a member of THE MIRROR staff, is now in charge of the London bureau of the *Herald*. Mr. Hornblow's advancement since he joined the *Herald's* service a few years ago has been steady and substantial.

Charles Kent writes from Arden Cottage, Prince Edward Island: "I've been here a week and the temperature has been freezing—30 degrees was a hot day. The fish began to run to-day. I caught fourteen big fellows with flies of my own make."

Felix Schweighofer, the famous German actor, writing of his recent visit to America, expresses surprise that realistic and convincing methods obtain among our actors.

"In Germany," he says, "the impression prevails that when American actors appear in plays in which Greeks and Romans are introduced as characters they still adhere to the old school of acting, speaking their lines with extreme, unnatural pathos, moving about the stage with unnatural strides and acting with such exaggeration that we of the present century can never believe that such people existed."

Why Germans should entertain that idea—if they really do—it is difficult to understand, for Edwin Booth during his triumphant German tour showed unmistakably the best that we had to offer in modern tragic acting.

Last week William Winter was called suddenly to Mentone, in Southern California, owing to the illness of his son, Louis, who has been staying there for several months past with Mrs. Winter.

The story about Hetty Green's refusal to sell property adjoining the Columbia Theatre site in Chicago, thereby preventing its rebuilding on lines laid down by the local authorities, is viewed with doubt by those who know that it is not the Green property, but another convenient piece that the projectors of the new house are after.

An impression prevails that after the revival of *Ben Hur* at the Broadway next Autumn Jacob Litt intends to make a season of productions of his own there.

This belief is evidently erroneous, for several attractions have been looked at the Broadway, including *The Bostonians* and *Blanche Walsh*.

The Bostonians expect to make an elaborate revival of their old success, *Robin Hood*, while *Blanche Walsh* is to be exploited in a new play.

There will be another early opening next season, despite the prospective disturbance of normal conditions by a Presidential campaign. Even now the indications all point to an unusually hot political battle in New York, yet

many of the managers have planned to begin proceedings on Sept. 3.

One of the curious developments coincident with department store methods in management is the manufacture of "stars." They are now turned out with the precision of castings from a foundry or loaves from a baker's oven.

The usual plan is to nurse some young leading man or leading woman carefully in a metropolitan theatre, while systematic booming is carried on through the medium of the newspaper *Slaves of the Ring*.

The young man or the young woman may possess only a modicum of talent and of course, under the rule of Mediocrity, little or no intelligent training, but that does not make a particle of difference. For "stars" of the department store brand neither talent nor training are essential.

By and by the newspapers make the non-entity a somebody—not much of a one, to be sure, but still enough for the requirements of the speculators. Then he is provided with a play suited to his limited capacity, there is a great rhabdub raised by the press drum corps, and off he goes, while the process is repeated with another candidate of similar calibre—or want of it.

The speculators, having manufactured the article, take virtually all of the profits. The "star" receives a moderate salary and an infinitesimal share of the returns.

It is a gratifying arrangement for him. He earns as much as he did when he was in the ranks and he has the satisfaction to see his name in large letters.

It is with such material most probably that the stage will be overrun during the next five or ten years, while the leveling process will go bravely on and the standards of acting will continue to progress downward. A bundle of sticks will take the place of the gifted artists that have graced the boards, and the younger generation of the public—knowing no better—likely enough will accept them as genuine actors.

Apropos of the recent discussion as to the authenticity of the alleged original manuscript of *The School for Scandal* sold in the Daily collection it is a singular fact that the fate of the genuine copy has not been noted.

The manuscript of the comedy in Sheridan's handwriting was for a long time the property of the Covent Garden management in London. When Covent Garden was burned down in August, 1855, this valuable relic was destroyed.

In the chronicles of the time the loss of the manuscript was lamented even more than the loss of the theatre.

## ACTORS' SOCIETY MEETING.

The annual meeting of the Actors' Society of America, held last Thursday at the Berkeley Lyceum, was the largest and most successful gathering of the members of that organization that ever took place. Nearly all of the members now in the city were present and the meeting lasted from eleven o'clock in the morning until after four in the afternoon.

President F. F. Mackay, who occupied the chair, made a brief address in which he congratulated the society upon its excellent pecuniary condition and its steady increase in membership. "Nearly two hundred players have joined us during the past year," he said, "and there are now one hundred more applicants who will become members in July. The attendance here to-day is double what it was at our last annual meeting." Mr. Mackay particularly complimented George B. MacIntyre, the Secretary, upon his work during the past year, and publicly gave him the credit of being the founder of the Society.

Charles E. Le Barbier, attorney for the society, was the next speaker. He spoke encouragingly of the organization and its work as viewed from his standpoint and particularly he called attention to the successful progress, in his department, in the matter of collecting back salaries.

Mrs. R. B. Mantell, the Treasurer, reported that the funds of the society now in bank, together with the value of the furnishings of the rooms in Fortieth Street, amount to \$4,569.44, which is double the amount reported a year ago.

George B. MacIntyre, the Secretary, read a most encouraging report of the growth of usefulness of the engagement department, the play department—which is under the direction of George Henry Traver—and the library. This report, and the report of the Board of Directors, aroused much enthusiasm. The members in attendance voted their thanks to the officers, and especially to Kate E. Wilson, the assistant secretary, whose faithful service is thoroughly appreciated by the society.

An amendment to the by-law relating to the election of officers was carried. By this amendment the polling of votes in future elections will take place at the rooms of the society from nine until six on the day before the annual meeting. This will, it is thought, be more convenient, and will save much time at the meetings.

The result of the election on Thursday was very satisfactory. Upon unanimous motion the secretary of election cast one vote re-electing the following officers of last year for the year to come: President, F. F. Mackay; Vice-President, Maida Craigen; Secretary, George B. MacIntyre; Treasurer, Mrs. R. B. Mantell.

The terms of five members of the Board of Directors expire this year. They are James O. Barrows, Mrs. R. B. Mantell, John Jack, Joseph Wheelock, and William Courtleigh. Mrs. Mantell and Mr. Courtleigh were re-elected for three years, and to fill the other vacancies Ralph Delmore, Eugene Jepson, and W. D. Stone were chosen. Mr. Delmore received the highest number of votes, and he and the other new officers were obliged to make brief addresses in response to applause. They will enter upon their duties on the first of July.

## CRITICAL OPINION IN QUESTION.

Frank P. Hulet, formerly editor and proprietor of the *Arden*, N. Y. *Leader*, has been sued for libel by John A. Parker, who claims damages in the amount of \$10,000. The case will come up this week in the Supreme Court in Buffalo.

It appears that Mr. Parker made so bold as to present *The Comedy of Errors* at *Arden* a while ago, and that Mr. Hulet, viewing the performance in the capacity of critic for the *Leader*, wrote thereof in terms of uncompromising condemnation. The paper is said to have affirmed not only that Mr. Parker was no actor, and that he was a cheap barstomer, but it added that his performance was "on the bum." The last expression is reported to be the one which the plaintiff has found especially distasteful and which he has seen fit to regard as libelous.

The defendant's counsel assert that they will seek simply to justify the statements of their client, and that Mr. Parker will be called upon to read a few lines from Shakespeare in court. This, they expect, will establish their case.

## AMONG THE DRAMATISTS.

Dore Davidson and Frederick Henderson have just completed their spectacular version of *Monte Cristo*, written on entirely new lines. It is said, introducing some novel and original scenic effects.

Henry Hamilton is said to be at work on a new version of *Monte Cristo* for E. H. Sothern.

Edgar L. Davenport at Liberty. Care MIRROR.

## ACTORS' HOME FUND.

Steadily and surely the fund for the proposed Actors' Home continues to grow. The amount first desired, \$50,000, was subscribed within two weeks of the opening of the books. This secured the \$10,000, conditionally pledged by Al. Hayman, and with this sum, and the subscriptions of the past week, the total amount now held by the *Herald* is in the neighborhood of \$66,000. On Friday last the *Herald* announced the closing of the subscription books until the Autumn, when they will be reopened, and several new plans will be set afloat toward doubling, possibly, the sum originally thought necessary for building the home.

Since the temporary closing of the books a number of subscriptions have been received from distant cities, which are recorded in the appended list. News comes from abroad that a number of foreign singers and actors who have appeared in this country are forming a fund to send over, and it is reported that in this and other American cities local funds of considerable size are almost ready to be turned into the main fund.

Jessie Bartlett Davis has offered to sing at the Masonic Temple Theatre, in Chicago, for one week and to give her salary to the fund. She will begin her engagement on June 17, and for the week Manager Murdock will pay her \$1,000.

The subscriptions, in addition to those announced in THE MIRROR of last week, are:

Previously acknowledged.....	\$42,383.25
Mrs. Barney Williams.....	150.00
Josephine Baker.....	20.00
William H. Davenport.....	5.00
W. C. Whitney.....	250.00
Silence.....	25.00
T. J. Lane.....	10.00
The Saturday Night Club.....	10.00
H. B. Morton.....	10.00
H. Rees Davies.....	5.00
George Honey.....	5.00
Nippon.....	.65
First Department of the City of New York, through Commissioner John J. Scannell.....	1,250.00
The Roman Catholic Orphan Asylum.....	200.00
George and Charlotte J. Thomas.....	100.00
James A. Herne.....	25.00
Hart Conway.....	25.00
George F. Marion.....	25.00
Gordon Emmons.....	10.00
George Caine (second subscription).....	25.00
Whitford North.....	5.00
Douglas Fairbanks.....	5.00
Hector Dion.....	5.00
"O. R.".....	2.00
Sarah Bernhardt.....	100.00
Pol Plancon.....	100.00
Offering taken at annual meeting of the Actors' Church Alliance.....	50.55
Louis Manchilli.....	50.00
Clementine De Vere.....	25.00
Susan Strong.....	25.00
John Sutherland.....	10.00
Isaac and Edgar Leon Eagle.....	10.00
Neper Manufacturing Company, per George Morton.....	5.00
Joseph P. Reynolds, per M. R.....	5.00
Daniel Mason.....	5.00
Odette Tyler and R. D. Macdon.....	100.00
Josephine Knapp McGhie and John McGhie.....	25.00
John Crehan.....	25.00
D. Edgar Close.....	5.00
Frank Bart.....	5.00
Mrs. Frank Bart.....	5.00
E. V. Giroux.....	5.00
Maudie and Augustus Schiller.....	5.00
The Faint Family.....	2.00
Augustus Toole.....	1.00
Thomas Bradley.....	5.00
Michael O'Day.....	2.00
Charles McLaughlin.....	2.00
D. S. Holmes.....	5.00
W. L. Branscombe.....	5.00
Fred Beck and Jessamine Rodgers.....	10.00
M. M. McDermott.....	10.00
Ann Stone.....	1.00
Will F. Tillson.....	2.50
Theatrical Mechanical Association, Lodge No. 1, of New York.....	100.00
James Scott.....	50.00
John W. Burton.....	5.00
George Bloomquist.....	5.00
Edythe Chapman.....	5.00
Frank McVickers.....	5.00
Benjamin Howard.....	5.00
E. H. Keill.....	3.50
Emmett Shackelford.....	2.50
Grace M. Lambkin.....	1.00
Joshua Beeson.....	1.00
David Martin.....	1.00
F. F. Mackay.....	10.00
Mr. and Mrs. Frank Jamison.....	5.00
Mr. and Mrs. H. D. Rogers.....	2.00
Louis E. Grisel.....	2.00
Mr. and Mrs. J. Hey Cosar.....	2.00
Walter McCullough.....	1.00
Mrs. Selma Tapshild.....	1.00
Lulu Leigh.....	1.00
Charles W. Swain.....	1.00
Carlton Macy.....	1.00
William H. Vedder.....	1.00
Willie Allen Walker.....	1.00
Mary Harlam.....	1.00
Francis Justice.....	1.00
Wallace Erskine.....	5.00
Marion G. Thompson.....	1.00
George F. Bowles.....	.10
"C. W." of Flushing.....	5.00
Grand total.....	\$65,743.47

## SAID TO THE MIRROR.

ARTHUR C. PELL (London, May 26): "If you know any one contemplating a trip to Paris, advise against it. One must have a very deep pocketbook to indulge the experience. The past six weeks have cost me \$2,000. Rooms in Paris this Summer cost from twenty to forty francs each day without meals."

W. G. SMYTH: "Willie Collier will be seen next season in a new comedy by Augustus Thomas. No name has been chosen for the play, but Mr. Collier, Mr. Thomas and myself are lying awake nights trying to think of a title that will suit all three of us. The production will be the most ambitious and elaborate in which Mr. Collier has appeared."

GEORGE W. MOSKOW: "There have appeared in the newspapers announcements of my marriage at Atlantic City recently. I beg of you to deny the rumor. I have not been in Atlantic City this year, but came directly to my farm at Sayville, N. Y., when my court closed three weeks ago in Minneapolis. I have never heard of the lady to whom it is said that I was married."

GENEVIEVE A. WARREN: "Kindly correct the impression that I appeared as a pupil of Henry Ludlum in his production of *Othello* in Philadelphia. I arranged to play for him in a professional capacity."

## ACTORS' FUND DIRECTORS MEET.

The first regular meeting of the new Board of Directors of the Actors' Fund was held in the offices of the organization last Thursday afternoon. All of the officers were present, and President Louis Aldrich occupied the chair. The business transacted, except for the forming of the new committees, was purely routine. The committees appointed for the year are as follows:

Executive Committee: A. M. Palmer, Antonio Pastor, F. F. Mackay, Edwin Knowles, and De Wolf Hopper.

Benefit Committee: Daniel Frohman, Jacob Litt, W. A. Brady, Nat. C. Goodwin, Antonio Pastor, Augustus Pilon, Eugene Tompkins, De Wolf Hopper, and William Harris.

Actors' Home Committee: John Drew, Daniel Frohman, Jacob Litt, W. H. Crane, Harry Harwood, Francis Wilson, De Wolf Hopper, James K. Hackett, and Roland Reed.

Theatrical License Committee: A. M. Palmer, Edwin Knowles, and Antonio Pastor.

Publication Committee: Charles H. Hoyt, Roland Reed, and Milton Siddies.

Arrangements Committee: A. M. Palmer, Francis Wilson, and Charles H. Hoyt.

The Secretary's and the Treasurer's reports for the month of May were read and were accepted by the Board.

## MCKEE COLLECTION TO BE SOLD.

The library of the late Thomas J. McKee, comprising ten thousand or more books of unique value, will be sold by auction in this city in November by John Anderson, Jr. Mr. McKee's collection of theatrical portraits, engravings, autographs, plays and play bills has long been regarded as perhaps the finest in America, and the sale cannot fail to be of greatest interest to lovers of the drama.

## PERSONAL.



GOLDEN. Grace Golden, the operatic soprano, who last season made a round of notable successes with the Castle Square Opera company in New York, Chicago, and St. Louis, will, it is rumored, be a member of the Grand Savage company at the Metropolitan next Winter.

ROSTAND. Edmond Rostand has regained his health, and is resting at Montmorency. His royalties from Sarah Bernhardt's production of *L'Aiglon* are said to have reached \$32,000 on the first hundred performances.

ROCKWELL. Florence Rockwell will be leading woman with Sarah Cowell Le Moyne in *The Greatest Thing in the World* next season. Katherine Grey, who was to have filled the position, having resigned.

LITT. Jacob Litt has gone to the Catskills for a rest of several weeks.

DROUOT. Robert Drouot has been engaged to originate the lead in *Janice Meredith* with Mary Manning next season. Mr. and Mrs. Drouot will spend the early Summer in Colorado, returning to the Eastern season in August.

BOURCHIER. Arthur Bouchier has secured the English and American rights to Rejane's latest comedy, *La Robe Rouge*. This would seem to indicate that Mr. Bouchier contemplates another visit to this country.

DUNBAR. Errol Dunbar has been engaged by Jules Murry to head Morrison's *Faust* (No. 1) next season, and will again be featured as Mephisto. Mr. Dunbar will sail on June 30 for Europe, to remain abroad until rehearsals commence.

KNOTT. Roselle Knott will continue to play *Lygia* throughout the run of *Quo Vadis* at the New York Theatre. An announcement that another actress would be seen there as *Lygia* referred to a single matinee performance, when Helen Keating will be tried in the part with a view to appear next season in a touring company.

CAHILL. Marie Cahill has been engaged by Frank McKee as leading lady with the Agnost Family next season.

MURRAY-LANE. J. K. Murray and Clara Lane will tour next season in *The Highwayman* under management of Andrew A. McCormick.

PHILP. Mr. and Mrs. William E. Philp will sail from New York June 14 to spend the Summer in England and Germany.

WILMERDING. Mrs. "Jack" Wilmerding, granddaughter of Commodore Vanderbilt, who was going on the stage last year but changed her mind, has now announced that she will make her stage debut in the Autumn.

HOPPER. Mr. and Mrs. De Wolf Hopper (Nella Bergen) were honored guests on June 2 at a reception given in Brooklyn to Mrs. Hopper's niece, Edith Shayne. Miss Shayne's schoolmates were present in force. Mr. Hopper entertained them much with his guileless prattle and Mrs. Hopper sang for them.

ROBINS. Elizabeth Robins has sailed from Seattle for Cape Nome. She means to explore the Alaskan gold fields thoroughly, returning to Seattle in September. She will write of her trip for the *Review of Reviews*.

HERNE. James A. Herne has gone to Hot Springs, Ark., for rest and recuperation.

VAN BIENE. Auguste Van Biene has leased the Empire Theatre, Cheethorpes, England. The house will be devoted to vaudeville.

MANNING. Mary Manning will make her first appearance in New York as a star at Wallack's Theatre on Dec. 10 in *Janice Meredith*.

LOFTUS. Cissie Loftus last week received a cablegram from Forbes Robertson, the English actor-manager, asking her to accept the position of leading woman with his company next season. Miss Loftus cabled over her terms, and if they are satisfactory to Mr. Robertson, she will bid good bye to the vaudeville stage, on which she has been phenomenally successful for several years.

HANFORD. Charles B. Hanford will star next season in *Private John Allen*, the play by Lee Arthur, that had a trial performance in Washington last Summer. Mr. Hanford is at present in Washington.

SOTHERN. Mr. and Mrs. E. H. Sothern (Virginia Harned) will sail for Europe on Thursday.

## ENGAGEMENTS.

Alfred Klein and Jennie Yeomans, for *The House that Jack Built*.

The Broadway Four: George W. Thomas, H. W. Humphreys, M. C. Reynolds, and Frank Edwards—for *Lodger and Company's Last River*.

Mr. and Mrs. Wilfred Lucas (Louise Perine), with Alden Benedict, to play *Narcus Vincinus* and *Lygia*, respectively, in *Quo Vadis*.

Aida Bridges, re-engaged with Broadhurst Brothers for their new play, *The House that Jack Built*.

The Baroness Von Ziehn, for *The Red Cat*.

Ada Beaves, by *Lodger and Company*, for *The Chair Inside*.

For the J. W. Carter Stock company, which opened a Summer engagement at June 14 at Midway Park, between Pluma and Toy, 93 J. W. Carter, L. S. McKee, Clara Miller, W. H. Harris, Harry I. Webb, Arthur Blount, W. H. Crane, Charles Del Vecchio, Walter Morris, John G. Galt, Clara Wilkison, Nellie Manning, and Edith Allen. The regular road season will open on Sept. 1.

Dan Moss, with *Quo Vadis*.

Edgar L. Davenport at Liberty for Summer and next season. Virginia Harned.



## THE FOREIGN STAGE.

### LONDON.

Wilson Barrett's Quo Vadis—Tree's Rip Van Winkle—Irrving and Terry Back Home.

(Special Correspondence of The Mirror.)

LONDON, June 2.

Of the many new plays produced in the British Isles this week apparently the most successful is Wilson Barrett's dramatic production of "Quo Vadis," produced at Edinburgh on Tuesday, within a few days of the withdrawal of Stanislaus Stange's version from the Adelphi, where it finished last night after a five weeks' run. Notwithstanding sundry little defects both as to construction and cast, this venture of Fred C. Whitney and A. H. Conly's deserved a longer run, and now that they and Wilson Barrett have shaken hands and sworn eternal friendship, for the purpose of mutual pirate-punishing, I am hoping that the American dramatization will meet a better fate on the road, where it will doubtless go, choosing such towns as Barrett may not arrange to book.

On arriving in the four-hundred mile away Scottish capital to see Quo Vadis, according to Barrett, I found the beautiful stone city in the throes of a mixed excitement. Both church and stage were having a good time, for apart from the coming of Barrett, always a tremendous favorite here, the United Churches of Scotland were holding their annual assembly, and the town was crowded with ecclesiastics, some two or three dozen of whom came to see the first performance of Quo Vadis. Moreover, it was what is locally known as "Fitting Day," when all the humbler class of citizens intent upon moving out of their tenements have to move out, and all who intend to move in must do so at the very moment the others quit. Thus large numbers of these canny Scots were seen shifting goods and chattels about the extremely hilly streets in carts and trucks and even on their shoulders.

But enough of history; let us to histrionics. Owing doubtless to his being a much more practiced playwright, Barrett has in the first place made a neater play of Quo Vadis than Stange did, and he has managed to do it in four acts instead of six. Moreover, Barrett's is a more refined and less melodramatic play; and it diverges at times so much from Stenikiewicz's book, and the method of treatment is often so different, that it comes out as almost a new play. A portion of the first act, setting forth the passion of the young pagan warrior, Vinicius, for the lovely Christiana, Lygia, and her being commanded to take up her abode at Nero's palace, the banquet at the said palace, and the burning of Rome, are about the only principal features that come out something alike both in Stange's and Barrett's stage versions of this successful story.

Barrett's alterations and divergencies are very extensive. Apart from making Aulus Plautius a Christian, and Nero less of a buffoon, and working up a considerable amount of comic relief, Wilson Barrett has with great skill and delicacy developed the love interest between Petronius and his beautiful slave, Eunice. All the scenes relating to this love interest are written not only with literary grace, but with a strong command of pathos. The last scene, where the now ennobled and purified Petronius, as written by Barrett, endeavors to conceal from the beloved slave, whom he has set free, the fact that Nero has commanded his death, and she, gradually learning the truth, resolves to die also, is beautiful in the extreme. This finale, and indeed the end of each act, showing respectively the taking of Lygia to the palace, the terrified banqueters driven to shrieking frenzy by the awful storm that breaks over the palace, and the rescue of Lygia from the wild bull, and Vinicius' reverent covering of the girl's body with his cloak, all roused the highly representative Edinburgh audience to the wildest enthusiasm, and Barrett and company were called again and again after every act. The scenery by W. P. Hall, Stafford Hall, W. Tebbin, T. E. Ryan, and Walter Hann, is full of the most beautiful pictures ever seen on any stage, and Composer John Crook's special new music, including a delightful love-song for Eunice, is really lovely.

Barrett, of course, had to take care to remove as far as possible the frequent resemblances between the story of "Quo Vadis" and that of "The Sign of the Cross," which he wrote and produced a year before "Quo Vadis" was published. To still further impart contrast, he has cast himself for the character of Petronius instead of the Marcus Superbus-like Vinicius. I do not remember that Barrett has ever acted more artistically than he has here, acted with more restraint. His Petronius is indeed a fascinating performance and will, I venture to predict, be very popular with Londoners when he brings the play up to town three weeks hence. Vinicius is finely played by Basil Gill, a promising youngster, and your lovely Maud Jeffries is not only delightful to behold as Lygia, but also plays better than she has ever done, with fewer mannerisms than hitherto. Edith Lambert, a young Australian, is a sweet and winsome Eunice. Androse Manning as Nero, Horace Hodges as the uxorious General Didorus, J. Carter Edwards as Crispus, George Barrett, Jr., as Poet Terminus, and Halide Wright as the General's wildly low comedy shrewish wife, all work admirably.

In conclusion I ought perhaps to add that in the Wilson Barrett Quo Vadis the religious element is far less obtrusive than in the only one of the two dozen or so of American dramatizations that has reached us. There are fewer religious speeches, and even although Barrett, unlike Stange, has retained the Apostle Peter, he does not let that aged evangelist go about reciting the Lord's Prayer from time to time, as seems to be the case in some of your native Quo Vadis plays.

To get matters over as soon as possible, I here report, with great regret, the death at the early age of thirty-five of Ralph Lumley, the playwright, author of Aunt Jack and several similar clever plays written principally for his mother-in-law, Mrs. John Wood. There have also died this week, to the great sorrow of all who knew them, the girl-wife of Tom Shaw, the well-known variety agent; Henry Mayhew, a deeply respected Yorkshire actor-manager; Sir George Grove, the eminent musician and engineer, founder and long the director of the Royal College of Music; William John Calcott, an old-time scenic artist, and your talented native prima donna, Maud Sherman, who at her mother's house at Fulham this week succumbed to an operation for appendicitis.

Again to get unpleasant things out of the way, I may as well record that two of the new plays produced this week, namely, The King's Password, by Mrs. Novelist Vere Campbell, brought to the Metropolitan, Camberwell, and The Old Love, by J. S. Piggott, tested at the Globe on Thursday, are not of sufficient good quality to call for further comment.

Madeline Lucette Ryley's comedy, The Mysterious Mr. Bugle, was duly produced at the Strand on Tuesday; and despite a certain overcrowdedness and therefore not unnatural haziness of incident, it proved highly diverting and much to the taste of kind friends in front, who laughed and guffawed heartily most of the time. There is no need for me to describe a plot already familiar on your side. It is enough to say that in this clever authoress' latest thoroughly wholesome comedy the chief histrionic scores were Yorkie Stephens as Tom Peggler; Stuart Chapman as Alan Fondacre, Nina Boucault as Julia, Carrie Cronyn as Betty, and especially little James Welch as Chickwell. On looking in again last night I found The Mysterious Mr. Bugle going very strong.

Reverend Tree duly produced his new version of Rip Van Winkle at Her Majesty's a night or two ago, and, of course, produced it in a beautiful and picturesque manner, as is his wont. He gave an artistic and deeply interesting study of the name-part, but not such as to wipe out Joseph Jefferson's record. I am not sure that all Tree's alterations and repairs to the play are improvements. I shall be better able to pronounce, when a bit of the cork is cut, as it will be in the

course of a night or two, and I propose to again consider the subject. For the nonce, it is enough to say that Franklyn McLeay and Lily Hanbury are excellent as Derrick and Gretchen respectively, and that Tree, who gave a rattling good lecture on Shakespeare at Oxford University on Monday, was heartily called. On yielding, as he always eventually yields, to the demand for a speech, he very modestly said that he was heartily glad to have been so well received in a play which would ever be associated with the name of that fine actor, Joseph Jefferson. Very nice of him. Wasn't it?

Sir Henry Irving and Ellen Terry duly disembarked on Old England's shores on Thursday in excellent health and spirits and teeming with grateful and pleasant remembrances of the hospitality and shoals of kindnesses they have been receiving in your ever-generous States. On being captured by the wild interviewer, the good knight had many welcome things to tell us regarding the deep sympathy and brotherly interest shown toward us by most of your citizens during our terrible war in the Transvaal, a war which now appears to be nearing its end, thank God!

The American game of net ball, introduced by Jerry Hart at the Alhambra on Monday, was found highly attractive, as were the ladies of the respective American and English teams. You will be patriotically sorry to learn that up to now our damsels have beaten yours in this game. A marriage dated April 9 is to-day announced as having taken place between Clara Farron, "American Cooon Mimic," to George Snow, singing comedian, George Prestor and Jean Palmaline, American "picture duettists," have this week made a successful debut at the beautiful Bedford Palace of Varieties up in Camden Town. The American Beauty crowd at the Shaftesbury, where The Casino Girl is to be the next production, kept the shutters up last Wednesday afternoon, and instead of giving their usual matinee went to Epsom to see H. R. H.'s horse, "Diamond Jubilee," win the Derby.

An extraordinary play, called The Teraph, was played at 10 o'clock on Tuesday and Wednesday evenings at the sometime closed Court Theatre. It was chiefly remarkable for the priceless and gorgeous classical garments worn by the very distinguished amateurs concerned. Of the piece perhaps one might say what the wag remarked to the lady who said, "We only play for charity's sake, you know." "Then for charity's sake," he replied, "never play again."

What with Whitnitude changes and things in the theatres and halls, we have a busy week before us. The theatrical fixtures alone are numerous, including Another Man's Wife, by Fenton Mackay, at the Shakespeare, Clapham; The Handy Man, by Herbert Shelley at the County Theatre, Kingston; Julia Neilson and William Mollison's production of As You Like It, at the Opera House, Crouch End, and Janette Steer's revival of Pygmalion and Galatea and Comedy and Tragedy, at the Comedy on Thursday.

Cyrano de Bergerac has beaten a retreat from Wyndham's Theatre, and will to-night be succeeded by Wyndham's beloved David Garrick, which will exit Saturday be replaced by Haddon Chambers' The Tyranny of Tears. June 10 is the date now chosen for Harrison and Maude's revival of The School for Scandal at the Haymarket. Frank Curzon has taken the Prince of Wales from July onward for the Marie Tempest comedy season I told you of a while ago.

GAWAIN.

## PARIS.

A Conventional Melodrama—Repulsive Play At the Francs—Rostand Recovering.

(Special Correspondence of The Mirror.)

PARIS, May 26.

Madame Maguera produced at her theatre the only new play since my last letter. It was Pierre Lamarche's Le Chevalier de Blanche-Rose, a melodrama of the Louis XV. period, conventional in story and evidently modeled after D'Ennery. Its heroine is a maiden of noble family, whose hand is sought by two lovers. One is a duke, rich but a rake, not to say villain, and the other an humble knight, of scant fortune but much virtue. The lady favors the knight, and the duke, repulsed, tries in various unpromising ways to defeat his rival. At last he plans to kill him, but meets that fate himself and the knight and lady are happily wed. There was nothing in this commonplace tale to excite one's interest, nor did the acting atone for the play's failings. Madame Maguera's players were by no means at their best.

Just why M. Claretie should have elected to disgust his patrons with so nasty a mess as Francois de Carli's Les Fossiles is an enigma. Some years ago, when it was produced by the Théâtre Libre, the play disgusted even the subscribers to that movement, liberal as they were and accustomed to unwholesome exhibitions of morbid psychology. On its reproduction by the Comedie Francaise at the Odéon, the repulsiveness of Les Fossiles is even more marked, and I am glad to say the audience received it with strong evidence of disfavor. M. de Carli has devoted the talents that he undeniably possesses to the telling of a story that, to my mind, serves no purpose, teaches no lesson, and is unnatural beyond all probability. To recount the plot as briefly as possible: The Duc de Chamelles, descendant of an ancient and once illustrious family, lives in retirement in his castle in the Ardennes, forgotten in France's progress to republicanism. With him live his wife and two children, Robert and Claire. Robert, a young man of twenty-four, is supposed to be dying of consumption when the play opens. Expecting that his end is near, he confesses to his mother that he has seduced Helene Watrin, the companion of his sister, and that she has borne him a child. He begs for a last interview with the girl, who has been discharged some time before by the Duchesse, because of Claire's dislike to her. The Duchesse grants her son's request, and Helene is sent for. Before she arrives the utter nastiness of the story is disclosed in a conversation between the Duc and a gamekeeper. It appears that the Duc, too, has been intimate with Helene, and that the child that Robert imagines to be his own is probably the offspring of his father. The infant has been confided by the Duc to the gamekeeper's care. Learning of Robert's intrigue, the Duc is at first furious, but later conceives the idea of marrying Helene to his son, thereby, through the child, to perpetuate his family name. He is self-willed and imperious, and his word is law. Robert and Helene are married, the husband still ignorant of his wife's guilt. Strangely enough, Robert's health mends after the marriage and he is taken to the Riviera. It is here that he learns of the doubtful paternity of his supposed child, the Duc revealing the secret in a fit of anger. Stunned by the blow, Robert is silent. Then he declares his intention of returning to Ardennes, knowing that the rigorous climate will soon end his life. This has come to pass ere the last act, where the remains of Robert are lying in state. The dead man's will is read by his sister. It is mostly a tirade on the degeneracy of the nobility, the members of which have become "fossilized" since the Revolution. Not wishing his child to be reared in such an atmosphere, he ordains that it shall be taken to an estate in Normandy, there to be cared for by Claire and Helene. The dreadful secret is to be buried in the family. After the reading of this document Claire prostrates herself before her brother's body and vows to devote her life to executing his wishes. The curtain falls on her departure. The Francs management mounted the play in imposing style. M. Le Bargy as Robert, Mlle. Barbet as Claire, and Wanda de Boncza as Helene gave admirable performances.

Rejane shines with her wonted brilliancy in the revival of Madame Sans Gêne at the Vaudeville. Most of the original cast is seen and the performances are well attended.

Next week's premieres are Hansel and Gretel at the Opéra Comique, Un Précurseur by the Théâtre Libre, and a revival of La Fille Elisa at Antoine's Théâtre.

An excellent bill at the Olympia contains Lode Fuller, Albertus and Bartram, Leonidas' dogs,

Madame Amistis, and others. The Folies Bergere has Kara, Thompson's elephants, Folaire, Steelling and Revell, the ballet Cythere, and other pleasing numbers.

Pianquette's Rip has been welcomed on its revival at the Gaité, and Une Cause Célèbre is once more greeted by good audiences at the République.

Rose Hilda, the young American prima donna, will give a concert in the Salle des Agriculteurs at the Exposition to-morrow night. A benefit for the Ottawa fire sufferers will occur at the Athénée Junior. The Private Secretary will be played, and Estelle Liebling, an American, of the Royal Opera, Dresden, will sing.

Edmond Rostand is slowly recovering from his long and severe illness. T. S. R.

## FOREIGN NOTES.

The composer Goldmark is at work on a new opera, dealing with the life of the famous German, Goetz von Berlichingen, of the Iron Hand. Goldmark recently celebrated his seventieth birthday, when he was presented with a gold medal by a delegation of Viennese operatic artists.

The fiftieth anniversary of the first production of Lohengrin at Weimar will be celebrated in that city shortly with a special performance of the opera, that Siegfried Wagner will conduct. The celebration is being arranged by the Duke of Saxe-Weimar.

Gerhardt Hauptmann's new drama, Das Friedendest, that had its first production at the Royal Theatre, Amsterdam, will be translated into English by Janet Achurch, under the title of The Coming of Peace.

Mascagni has been proposed as candidate for the Italian Chamber to form the foundation of an intellectual party with Gabriel d'Annunzio.

The Hoftheater at Brunswick will be rebuilt at a cost of 1,300,000 marks, of which the Prince-Regent will pay a fourth.

Edmond Rostand has taken a villa at Montmorency, France, where he will spend the Summer.

A new play has been written for the Variétés in Paris by Alfred Capus. It is in four acts and entitled La Bourse ou la Vie.

The monument to Bach at the Johannis Church, Leipzig, will be unveiled this Summer.

Julien Simar, conductor of the famous band, Les Guides, in Brussels, and maître de la Chapelle particulière of King Leopold, has resigned his position and conducted his last concert May 28.

Karel-Mestdagh will be the successor to Van Gheluwe as director to the Royal Conservatory of Music in Bruges.

Saint-Saens has composed "Le Feu Céleste," a cantata for soprano, chorus, orchestra and organ. The words are by Armand Silvestre.

Lumbye, the composer of Traumbilder and director of the Tivoli concerts at Copenhagen, has suddenly become insane.

## BROOKLYN AMUSEMENTS.

SATURDAY, June 9.

The Star Theatre had the field to itself last week, presenting The Hot Air Club, which embodied several good features, prominent among which were clever mimicry by Paul Nicholson, Jr.; Maud, and Edith Harvey in song and dance; the Minic Four, the entertaining work of which, by Van Duser, Barnea, Brock, and Groh, has long been magnetic in the vaudeville. Annie Morris, along with Jerome and Alexis, were features that were also prolific of applause. For the coming week, the forty-fourth and final one of the season, Manager William L. Hissel has arranged a house selection of talent led by Howard and Emerson. The current season of the Star began Aug. 14, presenting in order given the following bookings, of which nine will be noted as return dates: Rose Sydel's London Belles, Harry W. Simon's Troupe, the European Sensation, the Little Magnets, Bowers Barlesques, Phil Sheridan's City Sports, Bryant and Watson's Show, Sam Devere's company, Betty and Wood's Show, the Gay Masqueraders, the American Beauties, the Knickerbockers, Harry Morris' Twentieth Century Maids, the Brothers Show, the Best-Selling Troupe, Weber's Parisian Widows, Robert Manchester's Cracker Jacks, the Utopians, Fred Irwin's Ma-jestic Burlesques, Vanity Fair, A Social Maid, the Tammany Tigers, W. L. Hissel, Fada and Fada, Sam Devere's company (return), Clark Brothers' Royal Burlesques, Weber's Dainty Duchesse, Miner and Van's Bohemian Burlesques, Gay Morning Glories, the Imperial Burlesques, Betty and Wood's Show (return), the Broadway Burlesques, White Woman and Song, Weber's Parisian Widows (return), Bowers Burlesques (return), Knickerbocker Burlesques (return), Twentieth Century Maids (return), A Social Maid (return), Fada and Fada (return), the Cracker Jacks (return), Al Reeves' Show, the Indian Maidens, May Flynn's Big Sensation, the Hot Air Club, and, lastly, Howard and Emerson's people.

Bergen Beach, which, under the direction of Percy G. Williams, has been pursuing the career tenor of its way since May 26, will have rivalry on and after June 10, when Manager William T. Grover will begin the preliminary season at Brighton, followed a week later by Madamam by The Hawaiian, Charlie and R. D. Stevens.

SCHENCK COOPER.

## OBITUARY.

Frank C. Geyer, a well-known acrobat and song and dance man, died in Lexington, Mass., June 4, of heart disease, after a painful illness of three months. He was born in Newark, N. J., Sept. 5, 1855. His parents moved to Quincy, Ill., and from there to St. Louis, where he made his first appearance as a song and dance man about twenty-five years ago at Deane's variety theatre on Morgan Street. A short time after he doubled with George H. Turner and Billy Mendel. They appeared in a black-face turn as the Big Three. After a short time Mendel left them and the two brothers, Geyer and Turner, were left. They traveled together for several years and then separated and Mr. Geyer formed a partnership with James R. Mackie, using the firm name of Geyer and Mackie. Later the two brothers, Geyer and Mackie, and Sylvester, and Geyer and Lord. For several years he managed the opera house at Bellaire, O. He traveled with the John O'Brien Circus for two seasons as a leading comedian, and was one of the Three Geyer brothers (Charles, Albert and Frank). He was twice married, his first wife being Amy Nelson, the prima donna. They played together for several years, after which they separated. He then married Mamie Forester, of the Forrest Sisters, song and dance team. They traveled together for a number of years, but retired from the profession together seven years ago and went to Lexington, where they have since resided. Geyer leaves a wife, two sons in Montana, and two brothers, Charley and Albert, the latter being now in Los Angeles, Cal. The funeral took place at Lexington, Mo., on June 6.

George W. Howard died at Ticonderoga, N. Y., in April, aged nearly eighty years. He was an actor of the old school. Mr. and Mrs. Howard and Agnes Howard organized in 1866 a stock company that played in a hall in the old Exchange Building, Ticonderoga, being assisted by the Wood Brothers, managers of the present Ticonderoga Opera House. His repertoire included The Stranger, The Drunkard, The Idiot Witness, The Golden Farmer, The Toodles, and The Artful Dodger. Mr. Howard had been a member of stock companies in several large cities, and had supported the elder Booth, Wallack, Burton, and John Gilbert. He is said to have been one of the first impersonators of Simon Legree in Uncle Tom's Cabin, and to have been a most admirable Shakespearean reader. For perhaps twenty-five years Mr. Howard had lived in retirement at Cook's Bay, Lake George, and at Ticonderoga, training horses in the winters and selling fruit trees or fishing for bass and lake trout in the Summers. Agnes Howard, a sister, two years ago and Mr. Howard married again. His second wife and several children survive. The remains of Mr. Howard were interred at Mount Hope Cemetery, Ticonderoga.

Ellis B. Wilson, wife of George R. Wilson, died in Chicago on May 30, aged twenty-nine years. She was born May 20, 1871, in Fort of Spain, E. W. I. She was taken ill with pneumonia in March, 1899, and the disease weakened her lungs. Although she was able to take her place in the Wilson Family's vaudeville act at short intervals, she never fully recovered from the first attack, and on Feb. 19 of this year she was compelled to retire permanently, tuberculosis having set in.

Alida Ferranti, the wife of Harry Ernest, of the Quaker City Quartette, died at her home in Brooklyn, N. Y., on June 4. She was born in Montreal, Canada, on Sept. 7, 1860. About fifteen years ago she entered the profession, and had played with the Templeton Opera company, Vernon Jarbeau's company, the late Pat Boone and others. The interment took place in the family plot in Greenwood Cemetery.

John McCollum Purcell, son of Alban W. and the late Flora Myers Purcell, died at the home of his father in this city on June 10, aged twenty-five years. Funeral services will be held to-day (Tuesday) at St. Joseph's Church, West 125th Street.

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## LAW GIVES BIRTH TO PARTNERSHIP.

One of the surprises of the past week was the peculiar ending of the long drawn-out litigation between Joe W. Spears and Murray and Mack against James D. Flynn. The suit was for \$30,000, and was brought by Spears, et al., before Judge Waddy, in the United States Supreme Court at Grand Rapids, Mich. The controversy began when Murray and Mack separated about three years ago, and Charles A. Murray signed with Flynn to appear under his management with James W. Mack. Afterward, Murray and Flynn disagreed and Charles A. Murray returned to Spears and Mack's control. Then Flynn secured a new Murray and still continued to use the title of Murray and Mack, as he claimed he had a right to, Spears and Mack thought otherwise, and brought injunction proceedings in Illinois and Michigan. Spears and Mack were represented by Frank C. Reed, of Chicago, and James D. Flynn by Howard, Ross and Howard, of Kalamazoo, and also by Adolph Martin, of Chicago.

It was a bitterly fought contest, and involved the friends of all parties concerned. Finally the case went to the judge for decision, but before it was reached negotiations were started about April 15 toward the amicable adjustment of affairs. Mr. Spears, the plaintiffs, retired about April 28, and the pending negotiations were finally brought to a close when the following announcement was made:

"After Litigation Comes Consolidation.—The several lawsuits for injunction brought by Spears, Ross and Trumbull (Ollie Mack), plaintiffs, against James D. Flynn, et al., before the United States Supreme Court at Grand Rapids, Mich., and in the Circuit Court of Cook County, at Chicago, Ill., for the purpose of restraining said James D. Flynn from using the title of Murray and Mack, has been discontinued by said plaintiffs. Mr. Spears retiring from the firm of Spears and Trumbull (Ollie Mack) and the former defendant, James D. Flynn, taking his place. The partnership now includes James D. Flynn and Ollie Mack (M. Trumbull), and will be known as James D. Flynn and Ollie Mack, who will control the original Charles A. Murray and Ollie Mack in the surprising comedy splash, Shooting the Chutes, by George H. Emerick, in a roll, a house and a splash jump, and the following comedy successes: Hogan's Alley, Flinigan's Inn, Kenna's Filtration, A Bell Boy, Flinigan's Ball, The Air Ship, Flinigan's Courtship, and The Widow No-lan's Ball.

"All business will be conducted from the main office, suite 12, 13, 1308 Broadway, New York. Don't forget—there's no ill feeling.—James D. Flynn and Ollie Mack, equal owners."

## THE GREAT WHITE DIAMOND.

Walter Fessler will produce next season his new play, a sensational melodrama. The play is not only sensational, but is said to be notable for heart interest, pathos, comedy, up-to-date specialties and novel mechanical effects. Mr. Fessler has produced in the past some stage effects for which he received the highest praise, but this author believes in keeping up to the times, it not in advance of the times. He is said to have reached the limit of realism in his new play. The production will be scenically elaborate. It will have nineteen kinds of lithograph paper by the H. C. Miner Lithograph Company. There will be no limit to the amount of paper used, for Mr. Fessler believes in printers' ink and circus methods of advertising. Mr. Fessler will not act next season, but devote his time to management. He has already engaged Frank Hennig to play the leading role. Mr. Hennig was the chief support for ten years of the late Thomas W. Keene. The entire company will be selected with care. A strong character part, and one new to the stage, will be what is called the "Myctolops." This will be in the hands of a well-known artist. This production is backed by capital and experience, and nothing will be left undone to make The Great White Diamond sparkle.

## NEW MANAGEMENT AT NEW BRITAIN.

The New Britain, Conn., Opera House will be under new management next season. F. A. Olmstead, who has secured a five years' lease of the house, will assume charge. During the Summer the house will undergo a thorough overhauling. Popular prices will prevail, and the best attractions playing at these prices will be booked for three nights and a matinee. New Britain has 40,000 to draw from, and is one of the most profitable stands in New England. W. L. Rowland, of Bridgeport, is the booking representative. Mr. Rowland will retain his interest in the management of the Park City Theatre, Bridgeport.



## GOSSIP OF THE TOWN.



Above is an excellent likeness of Carolyn Gordon, one of the last of the Daily students. Three years ago Miss Gordon graduated from high school and applied to the late Augustin Daly for a position. He engaged her, and, as they were produced, Miss Gordon appeared in *The Circus Girl*, *The Geisha*, *La Poupée* and *A Runaway Girl*. The severe rehearsal to which members of Mr. Daly's organization had to accustom themselves from the start did not discourage Miss Gordon, her school days being still of too recent memory to permit of her chafing against legitimate authority, even where some others were inclined to think that authority dictatorial and harsh. Her conscientious study and careful training stood her in good stead, as, when *A Runaway Girl* was recently brought back to town, the management, by reason of her familiarity with the business of the comedy, appointed Miss Gordon acting stage-director and, during her three weeks incumbency of the position, she taught all the dances and, in fact, staged the play for its New York run.

Mr. and Mrs. Will S. Rising (Lillian Kemble) have gone to the Salt Lake Palace for the summer.

Edward Blundell, of the Katzenjammer Kids, has visited Texas since the close of his successful season and has invested in a ranch just outside of Houston.

Frank Ranney, of the Castle Square Opera company, went to Chicago last week to stage *Nanon* at the Studebaker. E. P. Temple, the regular stage-manager of the Chicago branch of the organization, is in New York for a brief visit.

Myron B. Rice will take *My Friend from India* on the road next season, the tour opening in August and extending to the Coast. May Vokes will be featured in her original role of Tilly. Among others engaged by Mr. Rice are Walter Colquhoun, William Peters, Luke Vrohman, William Gaunt, Mrs. Chase and Hattie Vera, most of whom have played in the comedy before. W. J. Block will go in advance.

A. R. Waterman has re-leased the New Opera House, Canton, Ill., for two years.

The closing meeting of the season of the Twelfth Night Club was held at Berkeley Lyceum on June 5, with President Alice Fisher Harcourt in the chair. The club will resume meetings in September.

William J. H. Perkins, watchman at the Manhattan Theatre, was found unconscious outside the stage-door on June 4. His skull was fractured, but how it came so is a mystery. He was taken to his home.

An operation was performed upon Jules Murry at his residence in this city yesterday, with complete success. Mr. Murry expects to be about again in a few days. Dr. Francis A. Utter performed the operation.

Rifon Fernandez underwent a successful operation for appendicitis on Saturday, and was reported yesterday to be improving rapidly.

## AT THE THEATRES.

NEW YORK.—Stanislaus Stange's version of *Quo Vadis* continues. The prices for the Saturday matinee have been reduced to fifty cents for all seats, as at the Wednesday matinees.

CASINO.—The run of *The Casino Girl* will end on Saturday, and next week some of the company will sail for London to take part in the production of the comedy at the Shaftesbury Theatre there.

GARRICK.—William Gillette continues in *Sherlock Holmes*.

## MATTERS OF FACT.

The bill at Colonel Park, week of June 11, includes the World's Fair, James Baird Gleason, Zeb and Zarrow, Dan and Dolly Man, Evans and White, Cadieux, and Holmes and Wadron. Underlined for next week are Howard and Emerson, Larry Le Roy, and Charles T. Aldrich.

Edua Earlick, daughter of the late Thomas E. Mico, desires to extend her thanks to the members of the following orders, that rendered sympathetic assistance at the time of her father's death: Medina Lodge, F. and A. M.; New York Lodge, B. P. O. Elks, No. 1; Actors' Fund of America; Travelling Vandeville Managers of America; St. Cecile Lodge, No. 578, F. and A. M.; Corinthian Chapter, No. 159, F. and A. M.; Ivanhoe Commandery, No. 24, F. and A. M.; Columbian Council, No. 1, F. and A. M.; New York City; Moose Temple, A. O. U. E. Nobles of the Mystic Shrine, and Scottish Rite Bodies; Christian Endeavor Society of the Medina Baptist Church, and to the numerous associates and friends of her father, who paid the last tributes to his memory.

Tom Elliott, late Rosaire and Elliott, will hereafter work with Julia Gray, late of the Casino forces. They will present a novel acrobatic comedy sketch.

Mr. and Mrs. Neil Litchfield played Tony Pastor's last week and are booked for an early return engagement. They are booked solid for the summer at the leading New England park theatres.

Carol Birdall, in her singing imitations, was in the bill at Proctor's Fifth Avenue Theatre, on Sunday night and proved quite a hit. Her selections were repeatedly encores.

Eva Mudge made her first appearance since her serious attack of diphtheria, from which she has fully recovered, at Hurlig and Seamon's Music Hall, Harlem, last week. Miss Mudge's act now comprises four songs and an Indian war dance, the latter being a big hit.

Bertie Fowler has signed with the Orpheum Stars for next season. She is playing at Proctor's Albany theatre this week.

Mark Sullivan has returned from the coast, after a successful tour over the Orpheum circuit. He will be seen at the New York Theatre on Sunday evening next.

The corner stone of the new Herne Theatre, at Pittsfield, Mass., was laid on June 5.

The State Carnival of Indiana Elks will be held at Marion, Ind., June 11-16.

Ed W. Rowland and Edwin Clifford, proprietors and managers of The Game Keeper, have let the contract for their scenery and properties to Bulher and Mann, of Chicago.

Since the fact became known that William Bramwell would sever his connection with Eugene Blair's

company at the end of the Cleveland engagement, Mr. Bramwell has received three offers for the coming season, and in consequence he will abandon his starring tour until the season after.

The offices of E. D. Stair and J. H. Havlin will book and represent popular price theatres and attractions. *The Night Before Christmas*, Ward and Vokes, on the Suwanee River, Harry Glasier, Rose Melville, and Pusey and St. John in *A Run on the Bank* are being routed through these offices.

The Strohger Litho Company has added the scenic production of *Jackpot Russia* to A. E. Davidson, manager of the Davidson Stock company. His territory embraces the States of Michigan, Ohio, Indiana, Illinois, and Wisconsin. He is now in this city completing his arrangements for next season.

Ferris' Comedians closed one of the most prosperous seasons known in Western theatricals in Goshawk, Wis., on June 3. Mr. Ferris has been seven years establishing the excellent reputation which he now enjoys, and he promises to maintain it by giving the public two of the most expensive repertoire attractions ever launched. Ferris' Comedians will be under Mr. Ferris' personal management, and the Grace Hayward company under the management of Charles A. White. Eugene Frasier has just closed a three years' engagement with the Cummings Stock of Toronto, and signed as leading man with Schiller Stock for next season.

Mrs. May Cubitt has no further business connections with Mrs. Taliaferro. She would like to have her petname call at 125 West 40th Street.

Agnes Rose Lane, who has appeared to excellent advantage in Shakespearean repertoire, invites offers for next season for productions of legitimate plays.

June Swift, a versatile young actress, is open to offers for leading business or juveniles for the coming season.

A moving picture machine with outfit is offered for sale cheap by H. Barnes, 105 West Sixty-second Street.

Bosaire and Elliott will dissolve the partnership which has existed for several seasons at the close of the present season. Their Nineteen K by giving Edie Kye has been the principal feature of the spectacle.

The Russell-Morgan Company have a good line of special paper for sale, and they own the plays covered by the same. Among others are included *Johnny on the Spot*, *Spring Chicken*, *Three Sisters*, *A Jay in New York*, *Shanty Town*, *An Indiana Romance*, *M. B. Raymond*, the New York representative, can also offer other attractive lines of paper.

A new version of *The Count of Monte Cristo* can be secured of Frederick White-Birdshead, who has written it in collaboration with Dore Davidson.

Robert Brunton, the scenic artist, may be addressed care of the Shubert Stock, Syracuse, N. Y.

J. M. Robertson, manager of Potter's Opera House, Bowling Green, Ky., is registered at the Hotel Edicourt. He will remain in the city until July 1.

John T. Nicholson, who has starred in Alabama and The Dawn of Freedom in the West, is in the city, ready for a next season's engagement.

Harry G. Keenan, who has been playing the lead during the Canadian tour of A Young Wife, will be at liberty June 23 for next season. He may be addressed care of this office.

The globe trotters, Marguerite Fish and Charles Warren, whose drolleries have amused the London players, will return to London, opening about July 2. Mr. Warren has a number of sketches and character duets which he will sell. He will be at Esopus, Ulster County, N. Y., until the time of sailing.

Hector Rosenfeld has a comedy, *A Distinguished Guest*, by Sydney Rosenfeld, which he will let on royalty to a comedian ready to star.

Indications point to a boom in Anderson, N. C., next season, where several new industries are springing up. McCully and Orr will manage the Anderson Opera House and are now booking attractions.

Any Lee offers for sale or lease several plays which she considers should meet with success. Her reason for disposing of these plays is that they are not particularly suited to her requirements. Miss Lee will star the coming season in Mark Swan's latest comedy, *The Red Cat*.

Josh Ogden, managing the Opera House at Woonsocket, R. I., arrived in the city yesterday. He has secured desk room at 1358 Broadway.

Manager E. R. Brigham, of the Gillies Theatre, Kansas City, Mo., has already booked twenty-four weeks for next season, including many of the best attractions playing at popular prices.

Jennie Jacobs has joined in partnership with Bliman and Bradford in their typewriting and press bureau, at 1308 Broadway.

George W. Wilson is in the city and has completed his repertoire of new plays for next season. With a first-class company and up-to-date vaudeville features, he anticipates one of the best seasons he has ever had. Emma Howe, with her lady orchestra, will again be a feature with Mr. Wilson's company. The season will open Aug. 1 in the East.

The Clayton Sisters, with *A Day and a Night* the past season, are now at liberty. They should be addressed care of Witmark and Sons.

The Grand Opera House, St. Louis, will not be devoted to vaudeville next season. The recent advertisement of vaudeville managers announcing Hopkins' Grand Opera House, St. Louis, as devoted to that form of entertainment makes that statement necessary. The Grand Opera House will present combinations at popular prices, the bookings including *The Heart of Maryland*, *Superba*, *Shore Acres*, *Belle Archer*, and *Heart of Oak*. Colonel John Hopkins has no connection with this theatre, J. H. Havlin being its manager.

Hoster of the John E. Young Opera company, playing a Summer season at Lancaster, Pa.; John E. Young, Warwick Gauer, Walter Thompson, James A. Doss, Jr., James Keedy, Dion McFadden, Lavin Allen, Richard Holbrook, C. Romaine, Minnie Jarboe, Ethel Vincent, Minnie Arling, Lulu Cosgrove, Agnes Gilden, Mamie Gilden, Queens May, May Sherwood, Mollie Sherwood, Violetta Varny, Kathie Hall.

In Sunny Tennessee, a companion play to *On the Suwanee River*, can be had on royalty. Both plays are the property of Marie Wellesley, who has a version of *Sappho* which has been used in stock houses since February.

J. M. J. Kane, manager of Car No. 1, and general press agent of John Robinson's Circus, on the invitation of Mayor Barnhart, Chairman Mair, and others of the G. A. R., of Warren, Pa., delivered an original poem at the exercises in Oakland Cemetery in that city, May 30.

## Married.

McCABE-KELLY.—At Upland, Pa., on June 9, James McCabe and Mary J. Kelly.

## Died.

GEYER.—At Lexington, Mo., of hasty consumption, Frank C. Geyer, aged 45 years.

LUMLEY.—Ralph R. Lumley, in England, May 27, of bronchial pneumonia, aged 36 years.

FERRAT.—At Brooklyn, New York city, on June 4, Alida Ferrat, aged 34 years.

FURCELL.—John McCollum Purcell, son of Alban W. and the late Flora Myers Purcell, in New York city, on June 10, aged 25 years.

WILSON.—In Chicago, Ill., of tuberculosis, on May 30, Ella B. Wilson, aged 29 years.

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## THEATRES AND ROOF-GARDENS.

## Keith's Union Square.

Charles Dickson, assisted by Elsie Esmond, presents for the first time at this house his new sketch, *A Pressing Matter*. The bill also includes Sam Lockhart's baby elephants (second week), Francesca Redding and company in *Her Friend from Texas*; Hayes and Lytton in *A Wise Guy*; Matthews and Harris, in *Adam the Second*; Howe, Wall and Walters, musical comedians; A. O. Duncan, ventriloquist; Harry and Kate Jackson, in *A Bachelor's Home*; the Rosinas, grotesque acrobats; Rio Brothers, ring performers; Richard Pitroff, mimic; O'Rourke and Burnette, dancers; Alf Holt, imitator; Higgins and Leslie, comedians; George Jones, boy soprano, and the biograph.

## Tony Pastor's.

Joe Welch, the Hebrew comedian, heads the bill. Louise Dacre, an English comedienne, makes her American debut. The others are the Three Gardeners, musical act; Sisters Tyson, character change artists; McBride and Goodrich, comedy duo; William Cahill Davies, the man from Ireland; Pat and Mattie Rooney, dancers; James H. Manning, assisted by Master Davis, in *The Irish Pawnbroker*; Forrester and Floyd, sketch team; Jacklin and Ingram, vocalists; Tweed and Lazelle, Irish comedians; Tenny and Livingston, character singers; Lew Platel, monologist; Alvan, juggler, and the vitagraph.

## Proctor's Palace, Fifty-eighth Street.

Agnes Herndon makes her New York vaudeville debut in a new sketch and heads a bill including Giacinta Della Rocca, violinist; the Three Guiltanos, grotesques; John and Etta Gilroy, sketch team; Barrett and Learned, Irish comedians; Scott and Wilson, acrobats; Grant and Grant, comedy duo; Paxton and Parker, illustrated songs; Weston and Greenes, musical comedians; Mason and Titus, shadowgraphs; the kalatechnoscope; A. J. Martyn, mimic, and the stereopticon.

## Proctor's Twenty-third Street.

Mr. and Mrs. William Robyns, in *The Counsel for the Defense*, head a bill that includes *The Queen's Fan*, an operetta, presented by Oriska Worden, Vera Rial, and Adele Archer; Zeno, Carl and Zeno, acrobats; Fisher and Carroll, Irish comedians; Montague and West, musical comedy duo; Howe and Edwards, in *My Uncle's Visit*; Nellie Link, black-face jester; the kalatechnoscope; John B. Hart, juggler; three Hickman Brothers, acrobats; George Mack, boy tenor; Crolius and St. Alva, comedy duo, and the stereopticon.

## Proctor's Fifth Avenue.

Ralph Stuart makes his vaudeville debut, assisted by Georgia Wells and Francis Powers, in *The Peacemaker*. The bill also includes Galetti's monkeys, Jess Dandy, Hebrew comedian; H. V. Fitzgerald, the American Froggit; Gruet, Beers and Gruet, acrobatic comedy trio; the Cecilia Four, vocalists; Barton and Ashley, eccentric comedy duo; Way and Maitland, farceurs; Emu Cherril, trick violinist; Polk and Treka, contortionists; the kalatechnoscope; Lozell, equilibrist, and the stereopticon.

## Grand Central Palace.

The roof-garden of this establishment opened last evening with the following bill: Lillian Green and William Friend, in *Mrs. Bruno's Burglar*; Diana, Harry Le Clair, Julian Rose, Schrode and Charles, Bonita, and "Only Me," the Pantzer Trio, Ford and Dot West, and Biggar and Dreher. Robert Recker's Harmonists supply the music.

## Hammerstein's Venetian Terrace.

The olio embraces Johnstone Brothers, the Morris Equine circus, Rosow Midgets, Holloway Trio, Hayes and Healy, Wormwood's dog and monkey circus, Louise Dresser, the Livingston family, the three Navarros, Czarina, and Marlon Winchester.

## Cherry Blossom Grove.

The bill includes Clara, Sam and Klitty Morton, Marguerite Cornille, Nellie O'Neill, Reno and Richards, Mazur and Mazett, Stuart, Montgomery and Stone, Genaro and Bailey, Waterbury Brothers and Tenny, Barrere and Jules, Henri Brothers, Florenz Troupe, the Andalusians, Meredith Sisters, William English, and Marv's ballet.

## Koster and Bial's.

The bill includes Fred Niblo, W. C. Fields, Jordan and Welch, Zrenji and Millie, Vashli, Earle and Lulu Sheppard, Violet Dale, Caswell and Arnold, Lorenz and Halpin, the Deltorellis, Attie Spenser, Louzelle and Grace Vaughn.

## LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE THEATRE.—That "good fun lasts forever" was amply proven last week when McIntyre and Heath convulsed large audiences with their old sketch, *The Georgia Minstrels*. All the old gags went with a rush, and these rarely-gifted fun-makers never made a bigger hit in their lives. Victory Bateman and Harry Mestayer made their vaudeville debut, presenting a condensed version of W. S. Gilbert's charming one-act play, *Sweethearts*. The parts of the old gardener and the maid were omitted and the lines were cut, so that the piece could be done in twenty-five minutes. In spite of this there was enough of the old piece left to give an idea of the beauty of the story, and Miss Bateman achieved a decided success in the role of Jenny Northcott. She was winsome, girlish and interesting in the first scene and lent a proper dignity to the character in the second. Mr. Mestayer was only fair as the young man, and gave no hint of the character in the latter portion of the act. The sketch was prettily staged. The Hawaiian Queens, Oriska Worden, Vera Rial, and Adele Archer, were seen once more in *The Queen's Fan*, which is a very dainty and pleasing bit of work. The three Guiltanos tumbled about in a gro-

tesquely amusing manner. Little Western won accolades for his superb playing on the xylophone. Fred Niblo, the glib, versatile and gentle humorist, kept his hearers in roar with a rapid fusillade of funny remarks and bright, snappy songs. He has great personal magnetism and a brisk method that never fails. John and Etta Gilroy won laughs with their comedy skit. The Maginleys did some good acrobatic work on the trapeze. Way and Maitland sang coon songs in a very original way and furnished some pleasing comedy. Anna Wilks, a very bright little sourette, was repeatedly encored. Grant and Grant, Bartelman, Paley's kalatechnoscope, and the stereopticon were also in the bill. David Fitzgibbons played the accompaniment and some incidental music in his usual superb style.

KEITH'S UNION SQUARE.—Sam Lockhart's new troupe of performing baby elephants made their American debut here last week. There are four in the aggregation and only one looks like a genuine "baby." The tricks are similar to those usually done by elephants and consist of working a see-saw, a rocker, walking on small posts and playing the harmonica. One of the beasts is particularly bright and makes a big hit by playing the base drum with his tail, to the end of which a ball is fastened. The last act as a whole is very entertaining, and Mr. Lockhart deserves great credit for his successful training, as the animals obey his slightest commands promptly. John Mason presented for the first time in New York a monologue called *His Life's Lesson*. It runs about thirteen minutes and tells the story of a young man whose reckless extravagance has caused his father to tell him off. He has enlisted and comes home to tell his wife, whose name is Mamie, that he is going away. When he opens the door leading to the bedroom he finds she has gone, and as he exclaims, "Oh, Mamie, don't leave me like this!" the curtain falls. The piece runs along in a fairly interesting way until the climax, which is utterly absurd and unsatisfactory. Mr. Mason read his lines intelligently, as he always does, and introduced a couple of the latest Weber and Fields coon songs effectively. McAvoy and May went on in their usual Bloomfield style and used enough energy to run a line of trolley cars for a week. The crazy antics found favor and they were laughed at. The four Juggling Johnsons did an extremely neat and effective club-tossing specialty. They are experts in their line. Willis and Loretta made a genuine hit, and Willis' new parody on "The Blue and the Gray" was vociferously applauded. He introduced a few new gags which were timely. James J. Morton's original monologue proved a pleasing feature, and his hearers laughed out loud quite frequently. Howard and Bland appeared in a new act called *Uncle Dan's Piano*. It contains a good deal of the material of the old act, but is brighter and fresher. Mr. Howard appears first as a young man and changes to his familiar "rube" character. His work at the piano is worthy of the highest praise, and his selections were repeatedly encored. Miss Bland was radiant in a new auburn wig and made a nice, tidy little hit. She sang George W. Day's pretty song, "Dolly's Mamma," very effectively. Herbert's dogs sang some very smart tricks. Pauline Moran sang coffee-colored songs, assisted by Turner's Pickaninnies, in an effective way. Carlington, Holland and Galpin, the Acme Comedy Four, Marsh and Sartella, the Bates Musical Trio, Edna Collins, the accomplished whistler, the biograph and stereopticon were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—The enthusiastic greeting given to the Four Cohans last week must have convinced that happy family that they are the warmest kind of favorites in New York City. The average vaudeville audience is very apathetic in the matter of giving performers receptions, and the cordiality of the greeting extended to the Cohans is all the more remarkable on that account. They were seen in *Running For Office*, one of the very best farcettes ever turned out by that panel of fun making, George M. Cohan. The complications are numerous and funny, and the spectators were kept in constant laughter while the Cohans held the stage. The dancing of Josephine Cohan, the sylphlike comedienne, is, as the circus barkers say, "alone worth the price of admission." The work of George and Jerry and Helen is too well known to need comment. The amusing conversation of those two plain Jews, "Yorke and Adams, brought tears of joy to the eyes of many in the audience. Pert and pleasing Ethel Levey caroled forth some ditties of the ever-popular rag-time sort in her own peculiar way, which is a most original and taking way indeed. Many fell victims to the lustrous eyes of Giacinta Della Rocca, the beautiful violinist, who plays as well as she looks, which is all that need be said. Those who like eccentric comedy, thickly laid on, found amusement in watching the antics of Barton and Ashley, who belong to the hard-working class and earn every cent they get. Celtic oddities by Barrett and Learned, music and comedy by Murphy and Willard, shadowgraphs by Mason and Titus, illustrated songs by Paxton and Parker, music by Cliff Farrell, a comedy skit by Martyn and Porter, and views on the kalatechnoscope and stereopticon were the other features of an excellent bill, which was highly embellished by the sweet sounds produced from the piano by the unmatchable Fred Watson.

TONY PASTOR'S.—If there is one theatre in the city in which Skippy's Finish is received more enthusiastically than another, it is Tony Pastor's. When the audience at Tony's like an act or a performer they take mighty good care to express their approval unstintingly, and judging by the enthusiasm last week, Eva Williams and Jack Tucker would be justified in buying a bonnet and a hat a few sizes larger than the ones they have been accustomed to wear. They are so used to ovations now, though, and are so used to modest and unassuming, that it is hardly likely that the milliner and hatter will be called in to fit them out with new headgear. The new version of Skippy's Finish, put together with much deftness and good taste by George Taggart, is a gem of purest ray, and one never tires of seeing it over and over again. On the occasion of the writer's visit Lydia Yeamans-Titus was an interested spectator, and her appreciative eyes beamed with laughter, and anon were wet with tears, as the joys and sorrows of poor little Mary Ellen were artistically depicted by Eva Williams, Marguerite Fish, who used to be called Baby Benson, and her husband, Charles Warren, presented their smart little entertainment, *My Happy, Happy Home*. The sketch contains a little of everything, and both performers got a chance to show their versatility in a very pleasing way. Miss Fish is a capital little performer and puts plenty of life

and dash into her work, and she had an excellent foil in Mr. Warren. This was their last engagement in America for some time, as they will soon be sailing for the shores of merry England, where they have a long list of engagements to fill. McWatters and Tyson presented their lively, touch-and-go farcette, *Scenes in a Dressing Room*, which is a heterogeneous conglomeration of animation, action and business. There is no let up to the activity or the perspiration from the moment their entrance music is played until they make their final bow. The three Cardownie Sisters, whose father met an untimely end a few weeks ago, presented a new act, which embodies nearly all the features of the old one, which, as every one knows, was eminently pleasing. The Highland fling, the coon dance, the Irish reel, the English Sir Roger and the Scotch sword dance were all executed with a neatness and precision that evoked enthusiastic applause. It is an act that is bound to please any audience, and the clever Cardownie Sisters should have no difficulty in keeping their date-book filled. Yiddish parodies and Jewish jokes of an amusing character were furnished by Julian Rose, who is a decided favorite here. As impersonators of folks from the rural regions Mr. and Mrs. Nell Litchfield have few superiors. Their sketch, *Down at Brook Farm*, is restful and entertaining, and they won deserved approval. The sketch is a trifle crude, but that defect can be easily remedied with a little judicious addition and subtraction. Conway and Staats, a jolly pair of drols, asked each other funny questions which evoked funny answers, much to the delight of the audience. The Borani Brothers disappeared and reappeared in the only original bona-fide way, and did many other diverting tricks in the glare of a red calcium. Stewart and Gillen, Castellan and Hall, Belle Hathaway's monkeys, Pullen and White, Marion and Dean, and the vitagraph were also in the bill.

PROCTOR'S PALACE.—Statuesque and handsome Isabelle Urquhart headed the bill, presenting once more the comedietta, *Even Stephen*, which made a very pleasing impression. Miss Urquhart was skillfully assisted by Walter R. Seymour, "Jess" Dandy, the popular singer of Hebrew parodies, all of which he writes himself, had everything his own way, as he is a favorite of the first magnitude with the patrons of the Palace. His unctious, gestures and facial expression, as well as the good material of his songs, helped him to score the biggest kind of a hit. Zeno, Carl and Zeno did some startling tricks on the elevated bars and were enthusiastically applauded. The amusing sketch, *My Uncle's Visit*, as presented by Seymour Howe and Emilie Edwards, tickled the fancy of the audience and the gifted performers won great favor. Vernon, the ventriloquist, who becomes more popular with each reappearance, kept the house in good humor with his quality and original set of automata, which he manipulates with great dexterity. Happy Fanny Fields, who is well and appropriately named, cut up some Dutch capers that were decidedly to the taste of the audience. She has a superabundance of magnetism and a happy-go-lucky way that carries her performance through with a rush. It was really delightful to hear the waves of laughter that swept over the auditorium as she rattled off her string of tangled tales. Bertie Fowler, who is pretty and magnetic, was repeatedly encored for her very excellent imitations, and created an extremely favorable impression. Zeb and Zarrow, Fox and Ward, John R. Hart, Six and Gedney, Mile. La Toska, the kalatechnoscope, and the stereopticon all helped to make the time pass pleasantly.

HAMMERSTEIN'S VENETIAN TERRACE.—This aerial resort was opened last week with an excellent bill, which pleased those who braved the chilly night air, which made wraps and overcoats a necessity. The performances, as usual, took place on a large stage, placed in the centre of the roof, and the audience watched the performance from all four sides. Most of the acts were on the circus order, and were all the more enjoyable on that account. The Rosow Midgets came in for a good share of the applause, and their boxing bout put the crowd into great humor. Hayes and Healey did their specialty from *A Hot Old Time*, and won many laughs. Wormwood's dogs and monkey act were greatly augmented, did many diverting tricks, and Marion Winchester, who is very pretty, and an accomplished dancer, scored a decided hit. Louise Dresser and her "picks" did some coon business, and the audience amused itself by throwing pennies to the little blacks. The Johnson Brothers, who are marvelously expert and daring bicyclists, repeated the big hit they made here last Summer. The ladder-climbing and hurdle-jumping aroused the enthusiasm of the audience to a high pitch. Familiar and pleasing specialties of the acrobatic and gymnastic order were furnished by the Holloway Trio, wire artists; the three Nevarras and the three Livingstons, acrobats; and Satsuma, the juggler. Leon Morris' educated ponies went through their paces very nicely. Czarina, a dancer, and a Neapolitan Quintette were the other features of the bill. The orchestra was under the direction of Maurice Levi.

CHERRY BLOSSOM GROVE.—The roof-garden of the New York Theatre, which last season was called the Aerial Magnolia Grove, was reopened last week with a new name. It is now the Cherry Blossom Grove, and the pretty decorations justify the new appellation. The unsightly iron-work is now hidden by vines and a profusion of artificial cherry-blossoms, which give the resort a very cheery aspect. The bill was long and strong and contained several features of interest. Principal among these was a ballet called *The Masque Ball*, which is a revised arrangement of the dance from Broadway to Tokio. During the ballet Annie St. Del did some solo dances of a novel and pleasing character and was enthusiastically applauded. Reno and Richards scored a big laughing hit with their acrobatic and pantomimic nonsense. Sprightly Nellie O'Neill was exuberant and jolly and did her specialty with a vim that called forth great approval. Genaro and Bailey confined themselves to the dance and cake-walk portions of their act and made a big hit. Stuart, the male Patti, aired his soprano voice to advantage in a select repertoire. Marguerite Cornille presented her charmingly refined specialty with much success. Others were Henri French, Leigh and Thorne, Montgomery and Stone, Barrere and Jules, Florenz Troupe, the Australian Trio, three Merkel Sisters, Everett Trio, the Andalusians, Sisters Meredith, English and Fraser, Earle and Sheppard, and Zoe Matthews.

KOSTER AND BIAL'S.—The roof-garden was officially opened here last week, but the nights were so cool that the performance had to be given in the music hall. Good-sized audiences applauded a pleasing bill. Fun was furnished by Conway and Leland, Foy and Clark, Edwin Latell, and Williams and Adams, and Emma Carus' deep voice thrilled in selections of the popular order. Bicknell, clay modeller; Mile. Olive, juggler; Mile. Emmy's dogs; Trovillo, ventriloquist; Mahr Sisters, dancers; and Vonnelli and Carlos were also on hand.

## The Burlesque Houses.

LONDON.—This was the only burlesque house remaining open to brave the warm weather last week. Ed F. Rush's White Crook company presented a fair bill to patronage likewise fair.

## AN ELEPHANT HANGED.

"Sport," an elephant belonging to Frank C. Bostock, was put to death by hanging on June 6, at the show grounds in Baltimore, in the presence of 2,500 people. The animal was severely injured several days ago by a fall from a car. His spine was hurt, and when the veterinarian decided that he could not recover it was decided to chloroform and then hang him. An immense derrick was used for the hanging, and the poor beast ceased to live six minutes after he was suspended in the air. "Jolly," another valuable elephant, for twelve years a feature of Mr. Bostock's aggregation, fell dead from heart disease the day before "Sport" met his fate.

## BERGEN BEACH SEASON OPENED.

Percy G. Williams, the energetic hustler, who runs several theatres during the regular season, and keeps his blood from stagnating during the summer by looking after the thousand and one details of the management of Bergen Beach, was a happy smile every evening last week, as he saw the brilliant start made by his latest attraction, *The Girl in Black*. This newest addition to the list of stage "girls" is a revised version of *At Gay Coney Island*. The programme calls it "a rag-time pill, in three doses; book by Whistling name and music by Who's this." The title-role is played by Eleanor Falk, who has youth, good looks, chic, a dainty manner and sang several of the latest popular songs in such fetching fashion that she was repeatedly encored. Mitchell and Cain and Bartell and Morris furnished excellent specialties and played their parts very satisfactorily. Vinnie Henshaw, Evelyn Forbes, Dorothy Kent, W. A. Robinson, J. H. Bradbury, H. V. Dally, Thomas Shultz, and John Parker also helped to make up a good general result. The chorus, always an interesting feature at this resort, is especially good this year, and Manager Williams is to be congratulated on his good judgment in the selection of an attractive lot of girls.

## TWO OLD FRIENDS MEET.

Two exponents of art in burnt cork met in an interesting manner last week along the Rialto. They are Pony Moore, late of the Moore and Burgess Minstrels, of London, who had just arrived in the city on a visit, and Frank Cushman, who was in New York making business arrangements for a road novelty. The two old friends talked over past experiences and were reminiscent rather than humorous in their stories. Pony Moore showed his delight at meeting his old chum by presenting him with a handsome walking cane, with which Cushman promises to carve the air in his act next season.

## VOGEL AND DERING'S MINSTRELS.

The Vogel and Deming Minstrel Alliance, owned and managed by John W. Vogel, closed at Mt. Clemens, Mich., on June 2, having played forty-three weeks to phenomenal business. Of course there were bad nights, and weeks, too, where a profit was not realized, but the capacity business done at other times more than counterbalanced the losing periods, a pleasing profit resulting at the finish. Considerably enlarged and materially strengthened, with all wardrobe and scenery entirely new, an additional baggage-car and sleeper added to Mr. Vogel's special railroad equipment, the company will open its second season in Columbus, Ohio, about Aug. 15.

## BLACK PATTI'S SEASON ENDS.

Voelckel and Nolan closed another highly successful season with their company, the Black Patti Troubadours, on June 2, at the Star Theatre, this city. The season has lasted forty-five weeks and the tour has extended from the Atlantic to the Pacific. The company traveled over 23,000 miles, gave nearly 500 performances, visiting almost every large city in the United States and Canada. It is estimated that nearly 1,000,000 people have witnessed the performance, and the bank accounts of Voelckel and Nolan and Sisteretta Jones have, as a consequence, taken on a most robust appearance.

## PERCY G. WILLIAMS' PLANS.

Percy G. Williams, who is not a member of the Vaudeville Managers' Association, recently formed, announces that he is now ready to book performers for next season at his three Brooklyn theatres, the Orpheum, now nearing completion; the Novelty and the Brooklyn Music Hall. Mr. Williams is ready and willing to pay the best salaries to performers who are drawing cards, and his great success in the past is a guarantee that his enterprises will be conducted on the same solid plan in the future. Mr. Williams may be addressed during the Summer at Bergen Beach, his successful resort on Jamaica Bay.

## THEY WILL STAY IN VAUDEVILLE.

Victory Bateman and Harry Mestayer, who were seen in Sweethearts last week, at Proctor's Fifth Avenue, will remain in vaudeville next season. Their performance has been indorsed by Samuel Gumpertz, of St. Louis, and by J. Austin Fynes, who has booked them over the Proctor circuit. On their opening night at the Fifth Avenue they received four curtain calls. They played the piece seven weeks in St. Louis, which is quite a long run for a sketch of this kind.

## IDA VAN SICLEN AS A STAR.

Ida Van Siclen has decided to go into vaudeville with her own company, in a new sketch, called *A Sporty Education*, written by Pauline Phelps and Marion Short. Miss Van Siclen is well known in vaudeville circles through her work with Harry Lacy, in his sketch, *Bob Rackett's Pajamas*, in which she shared the honors with Mr. Lacy. There seems to be a bright future before Miss Van Siclen as a vaudeville star.

## MR. AND MRS. TITUS SAIL.

Frederick J. Titus and Lydia Yeamans-Titus sailed for Europe on Saturday last on the *Etna*. They will fill important engagements on the other side until January, when they will return to America to fill return dates already contracted for in the leading vaudeville houses of the United States. For the season of 1901-02 they have offers from the European Continent and from Australia, but have not decided which to accept.

## CASINO ROOF OPENED.

Ted Marks' Summer Night Soirees were inaugurated on the Casino Roof Garden on Saturday evening last. "The Lady with the Diamond Dog" was the feature. She sang while a "purr" covered with gems stood beside her. Other numbers were furnished by a female orchestra, James Thornton, Mile. de Connall, Hooker and Davis, the Versatile Quintette, Howe and Scott, Carmen Sisters, Grace Belmont, and others.

## VAUDEVILLE JOTTINGS.

Burke Brothers' Vaudeville co. is now in its third successful week, playing under canvas. The co. includes Burk Brothers and "Wise Mike," Callahan and Mack, Edward Garvie, Raymond and the Three James Tembrooke, Grace Lane and Edwards Brothers, Kobi and Barney, Sisters La Grande, and Ledlitt, Busch and Ledlitt. Frank E. Tracy is business-manager of the co.

W. R. Watson and wife (Jeanette Dupre) will take a flying trip to Syracuse on June 25, to look after the rebuilding of the Dunfee Theatre. Mrs. Watson is at work on some novel designs of new costumes for the American Burlesque for next season.

Fisher and Carroll have signed for next season with their old manager, Sam A. Scribner. The co. opens in Omaha, Neb., on Sept. 17 for twenty consecutive weeks. Mr. Scribner has booked Fisher and Carroll to open in London in April, 1901, for a tour of thirty-six weeks.

J. Knox Gavin and Jennie Platt have put on George Taggart's new version of their act, *A Gipsy Courtship*, on the New England circuit, with such instant success that they have at once placed an order with Mr. Taggart for an entirely new act for next season. Sydney Grant and Miss Norton put on an entire new act last week at the Massena Theatre, Mass., but the material is all new. Miss Norton has a new monologue, and Mr. Grant has evolved new imitations of Charlie Leffins, May Irvin, Chatterbox, De Wolf Hopper, Francis Wilson, and Dan Daly.

W. R. Seelye and his wife sailed for New York on the "St. Louis" on June 2. They spent some time at the Paris Exposition.

Mr. and Mrs. Arthur Sidman played a successful engagement last week at the Gardens, in St. Louis.



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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## THE BROOKLYN MUSIC HALL.

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Address until Sept. 1st, PERCY G. WILLIAMS, Bergen Beach, Brooklyn, N. Y.

## THE LATEST VAUDEVILLE HIT

Was scored at the Wonderland Theatre, Detroit, last week by

# MR. ROBT. CUMMINGS—and—MISS NETTIE MARSHALL

Assisted by MR. EUGENE FRAZIER, in Edmund Day's Latest and Funniest Comedietta,

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June 25.....	Empire, Edinburgh.	August 13.....	Empire, Birmingham.	October 1.....	Palace, Hull.	November 19.....	Palace, Sunderland
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July 9.....	Empire, Glasgow.	August 27.....	Empire, Sheffield.	October 15.....	Empire, Bradford.	December 3.....	People's Palace, Oldham
July 16.....	Empire, Glasgow.	September 3.....	Empire, Leeds.	October 22.....	Empire, Dublin.	December 10.....	People's Palace, Plymouth
July 23.....	Empire, Liverpool.	September 10.....	Empire, Leeds.	October 29.....	Empire, Dublin.	December 17.....	People's Palace, Bristol
July 30.....	Empire, Liverpool.	September 17.....	Empire, South Shields.	November 5.....	Empire, Belfast.	December 24.....	Palace, Manchester
August 6.....	Empire, Birmingham.	September 24.....	Newcastle-on-Tyne.	November 12.....	Empire, Belfast.	December 31.....	Palace, Manchester

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They were to play this week at Delmar Park, but the trolley car strike has settled that, so they have gone to West Baden, Ind., where they will rest for a few weeks before going to Atlantic City. They open on the Keith circuit on Aug. 27.

Clara Loftus will not have a chance to rest the week before she sails for London after all, as she has accepted an extraordinarily tempting offer from Henry W. Savage to repeat her performance of *Belshazzar* in the Masque at the Studebaker Theatre, Chicago, week of June 18. She is bidding an adieu to vaudeville this week at the Grand Opera House, Philadelphia.

While the Scholles were playing in Columbus they had the honor of appearing at the reception given to Admiral Dewey. Maud Scholle secured a big success singing "I'd Leave My Happy Home for You," and received a beautiful floral piece from the Reception Committee.

Clayton White and Marie Stuart, assisted by Eva Randolph, inaugurated a Summer season in vaudeville at the Chicago Opera House June 11, presenting George H. Emmerick's playlet, *The Waldorf-Metropole Episode*. Their tour includes a trip to the coast over the Orpheum circuit.

Master Freddie Reed, of the Reed Birds, made a hit at the Chicago Opera House singing "Mr. Ross, My Salary's Due," written expressly for him by his brother, Dave Reed, Jr. The "Birds" are in Kansas City this week.

Bonita is playing the Grand Central Palace Roof Garden this week. She is booked solid until next May. She will go with Heuck and Fennessy's co. next season as a special feature.

Pauline Moran, now playing the Keith circuit, will sail on Aug. 16, for Europe, where she is booked for two years.

Weber and Fields and their co. arrived in New York last week after a short but brilliantly successful road tour.

Josephine Sabell's success was so great on her opening night at West End Park, New Orleans, that she was at once re-engaged for the following week. Her press notices were very flattering.

Bruce and Nina were re-engaged at Ferris Wheel Park, Chicago. Bruce joined the Macabees last week. He will take out a repertoire on next season. During the Summer the team will play the Orpheum circuit.

Lewis and Lake opened at Salt Lake on June 4 for a six weeks' engagement, and are making a hit in their new black-face act. Others on the bill are Will S. Kising and Lillian Kemble, Thelma, Hayden and Hetherington, Hill, and Burr McIntosh's comedietta, *Why?* Lewis and Lake will rest at their Summer villa on Galveston Beach, in August.

The reserved seat section of the E. F. Davis Show collapsed on Saturday night last, while the circus was exhibiting in Chicago. Eight children were severely injured, and others were more or less hurt. The manager, Samuel McFlynn, alleges that some malicious persons removed one of the props from under the stand.

Cesar Watry, an Italian magician, made his American debut at Cherry Blossom Grove, on Sunday evening last. His tricks are out of the ordinary, and he was kindly received.

Charles A. Koster, tenor of the Zeno Comedy Four, has closed with that organization, and will do a single specialty in future.

James H. Manning, who is now assisted by Master Davis, is an added feature of the bill at Pastor's this week.

A. A. Hasbain was in Washington last week, looking after the interests of the Academy of Music, which he will run next season as a vaudeville house. He is said to have declared that he has contracts with several of the leading lights of the vaudeville world, and that he intends to add four houses to his circuit next season.

Marguerite Fish and Charles Warren, and their son, will sail for England on June 22, and will open their tour in London, on July 2. They will spend a few days in the country with Mrs. Warren's mother before sailing. They are booked for several months on the other side of the water, as they are extremely popular with English, Irish, and Scotch audiences.

James E. Rome and Marguerite Ferguson made a hit in the skit, *Mr. Fido, the Four-walker*, at the Casino, Toledo, O., last week. The press notices were very complimentary.

"Jim" McCabe, a vaudeville monologist, and Mary J. Kelly, a society belle of Upland, Pa., were married at the bride's home on June 9.

Miss Pross, the novelty toe dancer, is making a big hit in Chicago.

#### VAUDEVILLE PERFORMERS' DATES.

Allen, Phyllis-Haltforth's Garden, Cleveland, 11-16.  
Adams, Geo. H.-Lake Mich. Pk., Muskegon, 11-16.  
Adams Sisters-Lake Mich. Pk., Muskegon, 11-16.  
Anderson, Madge-Wildwood Pk., Washn., 11-16.  
Andersons, The-Combination Pk., Medford, Mass., 11-16.

Alberti, Chutes, Chicago, 11-16.  
Alvan-Pastor's, N. Y., 11-16.  
Andalusians, The-N. Y. Roof, 4-16.  
Avery, The-O. H. Pk., 11-16.

ALDRICH, CHAS. T.-Keith's, Phila., 11-16.  
Almeida-Haltforth's Garden, Cleveland, 11-16.  
Ame Comedy Four-Keith's, Phila., 11-16.  
Burkhardt, Lillian-Orpheum, San Francisco, Cal., May 27-29.

Bagnley, Chas.-Chicago O. H., 18-23.  
Bridley, Florence-Swansea, England, 11-16. Newport, England, 18-23. Nottingham, England, 25-30.  
Barre and Jules-N. Y. Roof, 4-16.

Barrett and Learned-Proctor's Palace, N. Y., 11-16.  
Bacheler Club-G. O. H. Pk., 11-16.  
Burt, Nellie-Proctor's 23d St., N. Y., 11-16.  
Barton and Ashley-Proctor's Fifth Ave., N. Y., 11-16.

Burt and McAvoy-Sunside Pk., Chicago, 11-16.  
Bucman and Adelle-Sunside Pk., Chicago, 11-16.  
Boyce and Wilson-Casino, Newport News, Va., 11-16.  
Bingham, Kitty-Carsonia Pk., Reading, Pa., 11-16.

Bingham, James-Carsonia Pk., Reading, Pa., 11-16.  
Blair and McNulty-Capitol Music Hall, Glens Falls, N. Y., 11-16.  
Bancroft and White-Capitol Music Hall, Glens Falls, N. Y., 11-16.

Brooks Bros.-Park, Meriden, Conn., 18-23.  
Bonita-Grand Central Roof, N. Y., 11-16.  
Bigger and Decker-Grand Central Roof, N. Y., 11-16.

Burt-G. O. H. Pk., 11-16.  
Burtino-Wildwood Pk., Washn., 11-16.  
Burt and Halvers-Keith's, Boston, 11-16.

Brice and Inman-Keith's, Boston, 11-16.  
Brangan, Bob-Coney Island, Cincinnati, O., 11-16.  
Bartholomew, Prof.-Chester Pk., Cincinnati, O., 11-16.

Bayer, Nora-Chicago O. H., 11-16.  
Budd Bros.-Chicago O. H., 11-16.  
Brazil Bros.-Ferris Wheel Pk., Chicago, 11-16.

Clark, Nellie-Chester Pk., Cincinnati, O., 11-16.  
Clark and Clinton-Sunside Pk., Chicago, 11-16.  
Cecilian Four-Ferris Wheel Pk., Chicago, 11-16.

Chevier, Emil-Proctor's Fifth Ave., N. Y., 11-16.  
Collins and St. Alva-Proctor's 23d St., N. Y., 11-16.  
Collins and Collins-Keith's, Boston, 11-16.

COHANS, THE-Orpheum, San Francisco, 25 July 18.  
Coghlan, Rose, and Co.-Keith's, Boston, 11-16.  
Conville, Marguerite-N. Y. Roof, 4-16.

Corliss, Victoria Roof, N. Y., 4-16.  
Collins, Edna-Keith's, Phila., 11-16.  
Cole, Dolly-Capitol Music Hall, Glens Falls, N. Y., 11-16.

Carlin and Brown-Ringing Rock Pk., Pottstown, Pa., 11-16.  
Castles, The-Elm Garden, Binghamton, N. Y., 11-16.  
Clinton, Chas.-Elm Garden, Binghamton, N. Y., 11-16.

Casswell and Arnold K. and B. N. Y., 11-16.  
Carson Sisters-Wildwood Pk., Washn., 11-16.  
Cady, Prof.-Casino, Toledo, 11-16.

Chapman, Chas.-Combination Pk., Medford, Mass., 11-16.  
Dunbar, Harry-Hillgrove Pk., Tronton, N. J., 11-16.  
Dale, Violet K. and B. N. Y., 11-17.

Downing, Robert-Shen's, Buffalo, 11-16.  
Duffy, Sawtelle and Duffy-Haltforth's Garden, Cleveland, 11-16.  
Daly and Devere-Grand Southern Roof, Columbus, 11-16.

Debordella, The K. and B. N. Y., 11-16.  
Diana-Grand Central Roof, N. Y., 11-16.  
Dorlan, Mlle.-Wildwood Pk., Washn., 11-16.

De Hollis and Valera-Casino, Toledo, 11-16.  
DOLAN AND LEVHARR-Farm, Toledo, 11-16.  
Dane, Louie-Pastor's, N. Y., 11-16.

Davies, Wm. Cahill-Pastor's, N. Y., 11-16.  
Drewer, Louie-Victoria Roof, N. Y., 4-16.  
Doughue and Nichols-G. O. H. Pk., 11-16.

Dickson, Chas. and Co.-Keith's, N. Y., 11-16.  
Duncan, A. O.-Keith's, N. Y., 11-16.  
Dunbar Sisters-G. O. H. Pk., 11-16.

Damm Bros.-Keith's, Phila., 11-16.  
Dependa and Breen-Hull, England, 18-23. Sheffield, Eng., 25-30.  
Dundy, Jess-Proctor's Fifth Ave., N. Y., 11-16.

Dowds, T. Nelson-Folies, Paris, France, April 16-15.  
Place D'Ete, Brussels, Belgium, 16-29.  
Edridge, Floss-Grand Southern Roof, Columbus, 11-16.

Everhart-Keith's, Phila., 11-16.  
Eldesta-Electric Pk., Kansas City, 11-16.  
Earle and Sheppard-K. and B. N. Y., 11-16.

Ellsworth and Burt-Farm Theatre, Toledo, 11-16.  
Ely and Harvey-Coney Island, Cincinnati, O., 11-16.  
English, W. N. Y. Roof, 11-16.

Foster and Williams-Chester Pk., Cincinnati, O., 4-16.  
Fields, W. C. K. and B. N. Y., 11-16.  
Fields, Fanny-Lion Palace Roof, N. Y., 11-16.

Fisher, Mr. and Mrs. Perkins D. Keith's, Boston, 11-16.  
Farrell and Starck-Keith's, Boston, 11-16.  
French, Henri-N. Y. Roof, 4-16.

Florenz Troupe-N. Y. Roof, 4-16.  
Four Emperors-Keith's, Phila., 11-16.  
Flower and Dunn-Keith's, Phila., 11-16.

Ford and West-Grand Central Roof, N. Y., 11-16.  
Fleurette and Gardiner-Orpheum, San Francisco, 2-25.  
Fred Little-Masonic Roof, Chicago, 11-16.

Florence, Four Chutes Pk., Chicago, 11-16.  
Fiske, Max-Lion Palace Roof, N. Y., 11-16.  
Forrester and Floyd-Pastor's, N. Y., 11-16.

Fitzgerald, H. V.-Proctor's Fifth Ave., N. Y., 11-16.  
Gruet, Beers and Gruet-Proctor's Fifth Ave., N. Y., 11-16.

Garrity Sisters-Capitol Music Hall, Glens Falls, N. Y., 11-16.  
Gavin and Platt-Park, Lowell, Mass., 11-16.

Green and Friend-Grand Central Roof, N. Y., 11-16.  
Galland-Casino, G. O. H., 11-16.  
Gassman, Josephine-Masonic Roof, Chicago, 11-16.

Gullie, Albert-Hopkins', Chicago, 11-16.  
Garnello, The-Sunside Pk., Chicago, 11-16.  
Grand Bettina-Lion Palace Roof, N. Y., 11-16.

Gardner, Three-Pastor's, N. Y., 11-16.  
Genaro and Bailey-N. Y. Roof, 4-16.  
Gibbons, The-Proctor's Palace, N. Y., 11-16.

Grant and Grant-Proctor's Palace, N. Y., 11-16.  
Gleney, James-Richmond-Jamessons, N. Y., 4-18.  
Galeati, Prof.-Proctor's Fifth Ave., N. Y., 11-16.

Garrisons, The-England-indefinite.  
Gulliams, Three-Proctor's Palace, N. Y., 11-16.  
Gilbert and Goldie-Keith's, Boston, 11-16.

Holt, Alf-Keith's, N. Y., 11-16.  
Howe, Wall and Walters-Keith's, N. Y., 11-16.  
Hayman and Hayman-G. O. H. Pk., 11-16.

Hammond Quince-Proctor's 23d St., Chicago, 11-16.  
Hays and Edwards-Proctor's 23d St., N. Y., 11-16.  
Hayes and Lytton-Keith's, N. Y., 11-16.

Hallen and Fuller-Haltforth's Garden, Cleveland, 11-16.  
Higgins and Leslie-Keith's, N. Y., 11-16.  
Harding and Ah Sid-Grand Southern Roof, Columbus, 11-16.

Hall, Artie-Wonderland, Detroit, 11-16.  
Haynes, Gertrude-Brighton Beach, N. Y., 18-23.  
Herbert and Willing-Coney Island, Cincinnati, O., 11-16.

Hayes and Walden-Masonic Roof, Chicago, 11-16.  
Herridon, Agnes-Proctor's Palace, N. Y., 11-16.  
Harty, John R.-Proctor's, N. Y., 11-16.

Irene, Mlle.-Carsonia Pk., Reading, Pa., 11-16.  
Jacksons, The-Keith's, N. Y., 11-16.  
Jones, Motor Car, Toledo, 11-16.

Jordan and Welch-K. and B. N. Y., 11-16.  
Johnstone Bros.-Victoria Roof, N. Y., 11-16.  
Jacklin and Ingram-Pastor's, N. Y., 11-16.

Johnson Quince-Proctor's 23d St., Chicago, 11-16.  
Kenna, Chas.-Willows Pk., Salem, Mass., 11-16.  
Kusel, Jules-Chicago O. H., 11-16.

Kilpatrick, Chas. G.-Lagoon Pk., Cincinnati, O., 4-16.  
Kob and Hill-Keith's, Phila., 11-16.  
Kelly and Adams-Keith's, Phila., 11-16.

Knight and Janson-Chester Pk., Cincinnati, O., 11-16.  
Lawrence, Nellie and Co.-Casino Pk., New Castle, Pa., 11-16.  
Luden, Daisy-Elm Garden, Binghamton, N. Y., 11-16.

Loach-K. and B. N. Y., 11-16.  
Le Clair, Harry-Grand Central Roof, N. Y., 11-16.  
La Volpe, The-Farm, Toledo, 11-16.

Loach-Proctor's Fifth Ave., N. Y., 11-16.  
Lamonts, Two-Proctor's 23d St., N. Y., 11-16.  
Link, Billy-Proctor's 23d St., N. Y., 11-16.

Lizard, George-Miller Pk., Hills, N. Y., 11-20.  
Litchfield, Nell, Mr. and Mrs.-The Wiers, N. H., 11-16.  
Livingstons, Three-Victoria Roof, N. Y., 4-16.

Levi, Maurice-Victoria Roof, N. Y., 4-16.  
Lockhart, Sam-Keith's, N. Y., 4-16.  
Lee, Henry-Masonic Roof, Chicago, 4-16.

LEVEY, ETHEL-Orpheum, San Francisco, 25-27 July 16.  
Lafayette-Keith's, Phila., 11-16.  
Lodins, Chas.-G. O. H. Pk., 11-16.

Lorenz and Halpin-K. and B. N. Y., 11-16.  
Marzella-Keith's, Boston, 4-16.  
Mortons, The-N. Y. Theatre Roof, 11-July 7.

March and Sarah-Palace, N. Y., 11-16.  
Mazuz and Mazut-K. and B. N. Y., 4-16.  
Mansfield, Gertrude-Shen's, Toronto, 11-16.

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